DOCUMENT RESUME

ED 099 293 SO 007 991

TITLE	Art, Grades 7-12. Secondary Schools Curriculum Guide.
INSTITUTION	Cranston School Dept., R.I.
SPONS AGENCY	Bureau of Elementary and Secondary Education (DHEW/OE), Washington, D.C.; Rhode Island State Dept. of Education, Providence.
PUB DATE	73
NOTE	234p.
EDRS PRICE	MF-$0.75 HC-$11.40 PLUS POSTAGE
DESCRIPTORS	*Art; Art Activities; *Art Education; Behavioral Objectives; Ceramics; Curriculum Guides; *Design Crafts; Freehand Drawing; *Graphic Arts; Painting; Paper (Material); *Sculpture; Secondary Education; Visual Arts

ABSTRACT

This secondary art curriculum is divided into 41 sections which may be taught separately or grouped for a full year course. It is intended as a resource for teachers, students, and others interested in curriculum development. The first 22 sections are recommended for junior high grades: sections 1-11 deal with design elements and principles and sections 12-22 with techniques--lettering, sculpture, jewelry, textile and fiber design, paper sculpture, printmaking, ceramics, drawing, and film making. Sections 23-41, recommended for high school grades, offer more advanced interpretations of design elements and basic media beginning with approaches to drawing and concluding with figure sculpture. At least one major objective is stated for each section, followed by specific objectives that indicate the level of learning, content, and means of evaluation. Most specific objectives are followed by several activities which indicate how the student will attain the objective or which may be considered as subobjectives. Art materials are suggested within the objectives and activities. (SH)

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SECONDARY SCHOOLS CURRICULUM GUIDES

Prepared by:

THE FIFTH QUARTER PLAN

FUNDED BY:

TITLE III, E.S.E.A.

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Secondary School

C U R R I C U L U M G U I D E

Prepared By

a curriculum writing team

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The Fifth Quarter Plan

Title III, E.S.E.A., 1965

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1973-74

INTRODUCTORY NOTES

The Cranston Secondary School Curriculum Guides are intended to serve as a resource to teachers, students, department chairmen, guidance personnel, curriculum planners, and anyone else involved in present or future curriculum planning.

Teachers are urged to utilize the guides in lesson preparation and for purposes of providing individual students and groups of students with a resource; student achievement is often influenced by a knowledge of what is expected with respect to course objectives. Differences in abilities and needs among students and classes can be served by selecting appropriate objectives and activities.

The guides will also be useful for purposes of describing and communicating secondary curriculum goals to the public when such a need arises from time to time.

The organization of the guides is such that most sections present materials in terms of portions of a school year, thus making it possible for students to re-learn or make up a portion of a year's course. This is possible whether the course is offered in a full year or in shorter units of time.

GUIDE FORMAT

At least one major objective is stated for each section of the guide. Each is broad in statement encompassing the work of large units or entire sections.

Numbered objectives (Objective #1) are specific and intended to indicate the level of learning (the learning variable), the content (what will be learned), and the means of evaluation. Thus the objective describes learning in relationship to the learner. The teacher's function is to design methods which will effect the result. Most objectives in the guides are followed by "activities."

Suggested activities are intended to support the objective

to which they are assigned. Such statements either relate how the student will attain the objective or may be considered as sub-objectives.

OBJECTIVES IN TERMS OF LEARNING VARIABLES

Bloom and his colleagues devised a taxonomy of educational objectives designed to classify the behavior of students in three domains as a result of having participated in a series of instructional experiences. The three domains are the cognitive (intellectual), the affective (emotional), and the psychomotor (physical). Within each of these domains there is a hierarchy which denotes increasing complexity of learning as shown below.

Cognitive	Affective	Psychomotor
knowledge	receiving	frequency
comprehension	responding	energy
application	valuing	duration
analysis	organizing	
synthesis	characterizing	

In addition to the general technique of the behavioral statement, the authors were careful to differentiate the levels at which given behaviors could be expected of the student. Thus, in the cognitive domain a student's performance in the display of knowledge of a concept is less complex than the student's performance when he applies the concept in a given situation. Similarly, in the affective domain, a response to a situation is not as complex as the display of a value toward a given situation. Precise differentiation among variables is very difficult or, in many cases, impossible, but using these variables to formulate objectives is a means of focusing the attention of the teacher and the learner upon the existence of levels of learning.

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THE ELEMENTS OF DESIGN - UNIT ONE

Introduction

As the student develops in Art he becomes more aware of the elements that make up or relate to design. Design is very much a part of our daily lives; it is found in nature as well as in our man-made environment. Design appears in many different forms and shapes, and you have only to observe carefully to become aware of it. Line, space, shape, form, color, value and texture are the elements we work with, and when combined to become a unified whole, they are commonly called a "design".

Each of these elements, unique in its own way, will be studied and explored by the student. Gradually he will grow in his ability to express his ideas and feelings by using these elements in various ways and combinations. The design principles of balance, movement, repetition, emphasis, contrast and unity will be studied in Unit 2.

MAJOR OBJECTIVE: THE STUDENT WILL INCREASE HIS COMPREHENSION OF LINE AS ONE OF THE ELEMENTS OF ART, STUDYING, DRAWING AND DISCOVERING THAT LINE HAS EXPRESSION AND CHARACTER; THAT IT HAS DIRECTION AND THAT IT HAS COMPOSITION AND DECORATIVE QUALITIES IN ASSIGNED PROBLEM SOLVING ACTIVITIES SELECTED BY THE TEACHER AND JUDGED ACCEPTABLE BY THE TEACHER AND STUDENT IN A CRITIQUE.

Objective #1: The student will increase his knowledge of the basic concept of line by identifying and selecting those tools which produce certain qualities and a record of their own; he will also increase his understanding in assigned problems selected by the teacher and judged acceptable according to teacher and student in a critique.

Activities

1. Experiment, discover, and demonstrate variations of lines made with a pencil, pen, crayon, brush, incising tool, thread, yarn and wire.

2. Identify point and line -- and that line may be straight, curved, fat, thin, angular, bold, weak, diagonal or combinations of several of these.

3. Draw the five major ways of varying line;

   a) changing the length
   b) changing the width
   c) changing the degree of curvature
   d) changing the direction or position
   e) changing the texture.

4. Identify and define the two basic structural directions and expressions of lines.

   a) vertical-- leads the eye upward--expresses height, uplifting, inspiring, stimulating and formal, etc.
   b) horizontal--leads the eye across-- expresses restfulness, relaxing, informality and serenity, etc.

5. Identify and define the transitional and contradictory directions of line--as curving and oblique lines--suggest movement from one of the basic structural directions to the other.

   a) oblique line--moving from one structural direction to the other has great power of attention

(continued next page)

5. (continued)
   b) balanced obliques--meet at a point -- church spires, mountain peaks, gable of a roof.
   c) bracing obliques--cut corners of a rectangle--(seen mostly in the kitty-corner arranging of furniture).
   d) diagonal--strong oblique line--active, dynamic, motion, speed and violence.

6. Curved lines--curves change direction with less abruptness. Different types of curves carry the eye in different tempos, expressing different ideas.

   a) deep full curves move with vigor and power, expressing bulk and solidity.
   b) shallow, flat curves lead eye slowly and with restraint-- express style, calmness, etc.
   c) small, quick curves lead eye in a rapid, gay movement--expresses youthfulness, triviality and joy.
   d) geometric curves--parabola--expresses obvious, direct--appeals to the intellect.

7. Draw lines that can be used to create an illusion--converging lines to create space.

8. Draw and arrange lines that create a feeling of movement.

9. Analyze natural lines. Use photographs as well as drawings.

   a) flow of water and the erosion of earth.
   b) delicate line of the spider web.
   c) forceful line of lightning.
   d) nature's repeated lines on insects and shells.
   e) vertical lines of cliffs and tall trees.
   f) horizontal lines of plains, fields, horizons.
   g) diagonal or oblique lines of driving rain, jagged rocks, high waves and tree trunks.

10. Analyze man-made lines that are functional. For example:
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10. (continued)
    a) furrows in the fields. Use photos and drawings.
    b) vertical lines in architecture and construction.
    c) coursing of freeways.
    d) man-made lines to enhance pottery, textiles and jewelry and graphics of all kinds.

11. Analyze and draw lines that show expansion.

12. Analyze and draw lines that show compression.

13. Analyze and draw lines that give a feeling of depth in space.

Objective #2: The student will apply knowledge of line through drawing assignments given by the teacher and acceptable according to teacher and student in a critique.

Activities

14. Produce a reference sheet of drawings to illustrate a wide variety of lines as borders, patterns and motifs to be used for textiles, ceramics and crafts.

15. Execute an abstract design using straight lines, curved lines and a combination of both.

16. Construct in real or imaginary space a third dimensional unit using straight or curved lines or a combination of both.

17. Using expressive lines, create an imaginary animal, insect, or "wonder bug". Try to make it ferocious, silly, shy, weak, sorrowful, etc.

18. Draw with expressive lines a composition using a human figure which emphasizes expressive gestures and actions. Establish a mood or feeling.

19. Design and bend wire (soft) into an expressive image.(figure, insect, animal, etc.)

20. Select a short poem or phrase. Letter it in a way that it interprets its meaning. Combine a drawing with it.

21. Design and draw an interesting object using expressive lines. Assign a particular topic, i.e., "tired bicycle", "weary chair", "chubby tub", etc.

22. Design and stitch lines on burlap that convey expansion, compression, depth and space.

23. Design and model an incised clay, metal or plastic abstraction using a variety of lines.

24. Analyze and define contour lines, lines which follow form.

    a) render a figure drawing.
    b) develop a monoprint.
    c) draw a still life.

Objective #3: The student will demonstrate the application of line concepts in a variety of media, through projects assigned by the teacher and judged acceptable by teacher and student in a critique.

Activities

25. Analyze types of nibs and produce ink drawings of rhythmic lines by varying pressure.

26. Produce an ink drawing using one continuous line, (magic marker).

27. Create new forms by pulling, stretching and pinching wire lines in screening.

28. Produce a painting using blown lines with water color or poster paint. Take away by using bleach.

29. Add line to pressed ink blots or paint to produce perceptual drawings from bizarre patterns.

30. Develop skill in two handed line drawings.

31. Develop and produce an intaglio cut in plaster, clay, wax or styrofoam. Produce a print.

32. Measure and produce a geometric thread picture.

33. Produce a yarn painting changing lines and colors.

34. Develop a good line drawing and render it as a monoprint.

35. Produce a well-planned design and scratch it out of treated blackboard.

    a) scratchboard--black wax crayon over colored crayon.
    b) scratchboard--black paint over crayon.
    c) scratchpaper.

36. Produce a line--cut in wood with incised line.

37. Develop linear form by stamping found material.

MAJOR OBJECTIVE: THE STUDENT WILL INCREASE HIS KNOWLEDGE OF THE AWARENESS OF SPACE AND THE USE OF SPACE IN DESIGN BOTH IN TWO AND THREE DIMENSIONAL PROBLEMS FROM SIMPLE TO COMPLEX AS SELECTED BY THE TEACHER AND ACCEPTABLE BY THE TEACHER.

Objective #1: The student will demonstrate his ability to comprehend the relationship between flat space and deep space through drawings assigned by the teacher and judged acceptable according to teacher judgment.

Activities

1. Identify and define picture border or frame of reference.
2. Demonstrate by drawing without perspective various depths of space by using planes parallel to the picture plane.
3. Show in drawings that an arrangement of flat shapes can create the illusion of shallow space.
4. Demonstrate with flat shapes that as the horizon or eye level is raised depth is increased.
5. Show by arranging pre-cut shapes that partial overlapping creates shallow depth or space.
6. Indicate by drawing in a two picture frame how greater penetration of space results from tilting the planes.

Objective #2: The student will demonstrate his ability to synthesize spatial relationships in drawings and sculpture assigned by the teacher and judged acceptable by the teacher and student in a critique.

Activities (Spatial relationships)

7. Analyze the stretch of space from shallow to infinity. (Use photographs of birds, planes, moon, etc.)

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8. Demonstrate how space can be experienced in two and three dimensional work.

9. Analyze and define space around and between forms.

10. Show by drawing or cutting that occupied space is known as positive space. Unoccupied or empty space is known as negative space.

11. Create a piece of sculpture, making the negative areas play a part as important to the whole design as the positive areas.

12. Design a picture which shows shallow to infinite space as well as good positive and negative space relationships.

Objective #3: The student will show comprehension of relativity and visibility by drawing geometric forms in one and two point perspective to create the illusion of depth in drawings assigned by the teacher and judged acceptable by the teacher and student in a critique.

Activities (Perspective)

13. Identify eye level, horizon line, the observers position and one point perspective.

14. Recognize and demonstrate how space is reduced when the picture plane is covered with shapes that touch each other.

15. Synthesize the relationship of geometric forms grouped around a central point on the horizon line.

16. Demonstrate by drawing that objects that are closer to us are larger in size and that forms that are further away are smaller in size.

17. Analyze by drawing that overlapping objects create a feeling of depth (the form which is partly hidden looks further away).

18. Determine by observing and drawing that forms that are further away have fewer details and closer forms have greater detail.

19. Analyze by drawing forms above and below the eye level that forms higher in the picture create the feeling of depth of distance.

20. Identify foreground, middleground, background and infinity of space.

21. Analyze by drawing that forms which are further away are greyer in color while objects in the foreground are brighter in color.

22. Analyze cloud formations from infinite space to foreground above eye level. (Overhead)

23. Analyze bodies of water from observers position to horizon line in the proper relative position.

Objective #4: The student will show comprehension of spatial relationships to create the feeling of depth in drawings assigned by the teacher and judged acceptable by the teacher and class in a critique.

Activities (Unification of Spatial Concepts)

24. Draw a still life composed of organic forms and analyze the positive space and the interrelationships of the negative space.

25. Draw a landscape and establish proper relationships of relativity and visibility in the forms contained in the picture.

Objective #5: The student will apply the principles of one and two point perspective and the theory of relativity and visibility in problems assigned by the teacher and judged acceptable according to teacher and student in a critique.

Activities

26. Apply the principles of one point perspective by drawing simple words above and below the eye level.

27. Draw words that move through space, using one or two perspective points. Work from shallow space to infinity.

28. Identify two point perspective, position of observer, eye level and horizon line.

29. Draw a group of buildings, shacks, farm houses, skyscrapers, airport, etc., using two point perspective.

30. Draw forms showing above and below relationships as well as right and left relationships using two point perspective.

31. Apply perspective skills by drawing to create a great feeling of depth in distance.

32. Synthesize the employment of many eye levels and vanishing points and create an optical illusion of movement in space.

33. Analyze and identify cubistic paintings or drawings employing many eye levels and vanishing points. (Picasso, Braque).

MAJOR OBJECTIVE: THE STUDENT WILL DEMONSTRATE APPLICATION OF THE BASIC CONCEPTS OF DRAWING TO CREATE THE ILLUSION OF THIRD DIMENSION ON A TWO DIMENSIONAL SURFACE BY DRAWING SIMPLE SHAPES AND GIVING THEM FORM AND DIMENSION ACCEPTABLE ACCORDING TO TEACHER AND STUDENT IN A CRITIQUE.

Objective #1: The student will display comprehension of basic shapes and solids in drawings assigned by the teacher and judged acceptable according to teacher judgment.

Activities (Shapes, Solids and Form)

1. Identify point as a spot moving into line and that when a line touches itself it ceases to be a line and becomes an area or shape.

2. Identify and draw the basic shapes. (circle, square, triangle, oval, rectangle)

3. Identify and draw the solids that are related to the basic shapes, square-cube; oval-ovid; rectangle-prism; circle-sphere, triangle-pyramid.

4. Identify and draw what is believed to be the oldest shape in the world--the circle; transform by shading the circle into a solid, a sphere.

5. Identify and draw what is believed to be the oldest solid in the world, the cylinder; compare it with a fallen log.

6. Identify and draw the solids derived from the cylinder-cone; circular plinth; rectangular prism; triangular prism and plinth; square plinth and cube.

7. Research the history of shapes and solids as discovered by primitive man.

   circle: caveman- Altamira, Spain about 7000 B.C.

   square: Syrian (ruins) Jarmo, Syria about 5000 B.C.

(continued on next page)

7. (continued)
cylinder: Syrian (ruins) Jarmo, Syria about 5000 B.C.

rectangle: " " " " " " "

Triangle & pyramid: Egyptian Pyramid of Gizeh 2900 B.C.

Right angle: " " " " " "

Prisms, plinths: " " " " " "

Cone, hexagon, octagon, pentagon: Greek philosophers 1500 B.C.

8. Recognize the importance of these solids to art and architecture for both the past and the present.

9. Demonstrate that solids are forms;

a) Geometric forms: cube, sphere, cone, etc.

b) Organic forms: apples. oranges, etc.

Objective #2: The student will apply basic concepts of drawing to create the illusion of three dimension on a two dimensional surface in drawings assigned by the teacher and judged acceptable accordirg to teacher judgment.

Activities

10. Distinguish between shape and form as two dimensional and three dimensional. (A flat surface has only two dimensional space; it has length and width, but no depth.)

11. Draw a group of solids or forms and shade each in a nine-step value scale (refer to color).

12. Draw and shade a combination of simple forms to suggest common everyday objects.

13. Apply comprehension of form by drawing a still life composed of simple everyday objects.

14. Demonstrate by drawing that forms may be cut apart, reassembled and altered to form complex units.

15. Analyze and draw an imaginary scene composed of forms that, when grouped together, will resemble architectural units, (houses, barns, skyscrapers, moon cities, futuristic rooms, oil tanks).

16. Render a drawing of a simple landscape composed of several forms related to the basic solids. Add porches, additions, dormers, etc.

17. Render a room drawing. Add furniture, decorative items, rugs, etc.

18. Research and examine varieties of domestic buildings, old and new.

19. Develop a folder of architectural units for future drawings: office buildings, factories, schools, stadiums, theaters, cultural centers, airports. Use photographs, emphasize exciting contemporary architectural forms.

20. Trace the evolution of a useful object such as a spoon, shovel, chair or a steam shovel. Look to changing of form to fit the use or need. Compare handicraft to machine method.

21. Show with drawings or photographs manufactured objects used for daily tasks in homes or offices. Study quality of form in relation to their uses and functions.

22. Examine shape, organization and characteristics as interior spaces for such functions of worshipping, living, eating, sleeping, playing, working; develop drawings for reference.

23. Draw plazas, malls and squares; study form and space in the architecture of buildings and in spaces for parking, in streets, in play and recreation areas.

MAJOR OBJECTIVE: THE STUDENT WILL INCREASE HIS COMPREHENSION OF VISUAL AND TACTILE QUALITIES OF TEXTURE WITH AND ON A WIDE VARIETY OF MATERIALS IN SIMPLE-TO-COMPLEX PROBLEMS ASSIGNED BY THE TEACHER AND JUDGED ACCEPTABLE BY THE TEACHER AND STUDENT IN A CRITIQUE.

Objective #1: The student will demonstrate knowledge, through observation of natural and man-made surfaces, so that this "seeing and feeling" process will allow him to visually perceive textures through these teacher-selected problems.

Activities (Texture)

1. Distinguish different kinds of surfaces by feeling and seeing; smooth, rough, shiny, dull, even, uneven, soft, hard.

2. Analyze surfaces with these facts in mind:
   a) some surfaces reflect light.
   b) some surfaces absorb light.

3. Analyze and draw natural objects, i.e., various plants, cones, bark, onions, fuzzy cat-tails, etc.

4. Analyze and draw man-made textures: various fabrics, bricks, glass, pottery, cast or molded metals, etc.

5. Select and imprint natural and man-made textures into clay: Buttons, shells, bark, flowers, grasses, nuts, bolts, nails, cones, etc.

Objective #2: The student will experiment with a wide variety of textures and show comprehension in the differences of surfaces and the acceptance of materials to these surfaces through simple to complex assignments selected by the teacher and judged acceptable by teacher and student in a critique.

Activities

6. Analyze and identify through tactile and visual study swatches of different types of art papers ranging from corrugated sheets to slick finger paint paper.

7. Experiment with crayon, paint, ink, charcoal, water color and paint on various papers.

8. Identify the "tooth" of the paper.

9. Produce and develop on paper various textures using pen, crayon, charcoal, paint, etc.

10. Experiment with dry brush on several papers.

11. Combine salt, sand, grog, sawdust and other coarse substances to wet work to create a textural quality.

12. Scratch with assorted tools on wet and dry papers.

13. Work under, between and over layers of tissue, thus creating texture in the ridging of the paper.

14. Build layers of paint, creating texture by application. Add other media.

15. Press natural or man-made items to build up areas of paint, starch, etc.

16. Cross hatch with pen and ink and model forms in a composition.

17. Produce a wide variety of textures using sponges, sticks, cardboards, etc.

18. Apply sands of various coarseness to clay slabs, scratch out a design producing contracts of texture.

19. Produce a monoprint that uses several different textures in the composition.

20. Assemble a collage using natural and man-made material.

21. Texture the surface of a third-dimensional object to enhance its form.

22. Paint a still life, applying the principles of textures.

23. Paint a landscape showing that textural details blend and diminish with distance.

24. Produce a sand painting or corn meal painting, placing areas of coarse (tinted) and fine to their best advantage. Add coffee, salt, etc.

25. Collect pictures of birds, bees, bugs and other natural forms whose surface patterns and textures would provide future ideas.

INTRODUCTION - COLOR AND VALUE

The study of color is a fascinating area for the student; he will learn that colors express ideas, induce emotions and establish moods. Some are aggressive, and we are stimulated or irritated by them; some are recessive and we are soothed or depressed by them. Some are luminous and we are cheered by them, while still others absorb light and give an effect of weight and dignity. These are all physical properties covered in lessons so that the student will be able to achieve effects with them.

MAJOR OBJECTIVE: THE STUDENT WILL DEMONSTRATE THE APPLICATION OF BASIC COLOR THEORY AND WILL HAVE THE OPPORTUNITY TO FURTHER APPLY HIS KNOWLEDGE BY PAINTING WITH DIFFERENT MEDIA IN PROBLEMS INCREASING IN COMPLEXITY SELECTED BY THE TEACHER AND JUDGED ACCEPTABLE BY THE TEACHER.

Objective #1: The student will increase his comprehension and show discrimination in how color can be developed and used effectively in exercises and paintings assigned by the teacher and judged acceptable by the teacher and student in a critique.

Activities (Color and Value)

1. Identify and define color as, for example, white light being a combination of light waves of varying lengths. The effect it has on the eye is equal to that of sound waves. The longest wave our eyes see is that of red. (A longer ray which we do not see is called infra-red.) The shortest wave our eyes can see is blue . (A wave too short for our eyes to see is ultra-violet.)

2. Identify and define spectrum (the rainbow) as white light which may be split up into its various wave lengths by a prism. There are thousands of colors, but five stand out in the following order--red, yellow, green, blue and violet, with the last color, violet swinging back to red.

3. Identify and establish in theory the primary colors: red, yellow and blue.

4. Prove by mixing that certain primary colors form secondary colors, such as orange, green and purple.

5. Identify and analyze by mixture the tertiary colors within the same field: Y.o., r.o., r.v., b.v., b.g., y.g.

6. Identify the 12 color wheel.

7. Analyze and define After-Image; for example, if you look fixedly at a spot of red and then look away, it is registered as blue-green. When you look at the sun, then turn away you see blue-purple. The human eye is so organized that when the nerve endings which register one color become tired, the opposite color is registered by reflex. This is called visual complement. When mixing paint we call it complement.

Color	Visual	complement	Color After Image	Mixing Color
Red	"	"	blue green	green
Yellow	"	"	blue purple	purple
Green	"	"	red purple	red
Blue	"	"	yellow red	orange
Purple	"	"	yellow green	yellow

8. Identify complementary color through mixing.

9. Identify and define the three major color dimensions or color identifications.
   a) Hue: Warmth, coolness, luminosity
   b) Value: Lightness and darkness
   c) Chroma-intensity: Brightness and softness or saturation.

10. Define hue as the measure of warmth, coolness or luminosity of a color-i.e., the place of the color on the spectrum. Hues are different wave lengths of light with many gradations such as:

    a) red: baby pink, flesh, wild rose, wine, garnet.
    b) orange: largest field, includes all creams, tans, browns as well as peach, rust, copper and apricot.
    c) blue: baby blue, marine blue, sky blue.

11. Identify how hues differ from each other in three ways:
    1) Advancing or receding.
    2) Light reflecting or light absorbing.
    3) Warm or cool.

12. Identify warm and cool colors.

13. Identify and define value: measures the lightness or darkness of a color, nearness to white or black.

14. Analyze, define and mix a 9 step value scale.

9) White, reflecting all light.
8) High light, a tone near to white.
7) Light, a tone halfway between middle and white.
6) Low-light, a tone just lighter than middle.
5) Middle value, equally near to black and white.
4) High dark, a tone just darker than middle.
3) Dark, a tone halfway between middle and black.
2) Low dark, a tone near to black.
1) Black, reflecting no light.

15. Compare terminology of light and dark as we use it with that of other civilizations:

    a) western art, dark and light.
    b) Oriental art, notan
    c) Italian, chiaroscuro

16. Identify and define chroma or intensity. It is the degree of brightness or softness, of purity or neutrality.

17. Analyze how to neutralize color. Equal amounts of visual opposites or complements will soften colors or weaken approaches neutral.

18. Analyze an intensity scale in 5 steps. (Two systems of terminology are given.)

1	2	3	4	5
neutrality	near neutrality	medium intensity	near full intensity	full intensity
neutrality	1/4 intense	1/2 intense	3/4 intense	full intensity

For clarification, terms used to identify intensity are many: Full intensity, pure, spectrum tone, normal strong chromatic, etc; the author refers to it as intensity.

19. Analyze and mix with paint the most important laws of intensity:

a) The law of areas: balance of intensity in a picture. The smaller the area, the greater the intensity, while the greater the area, the lower the intensity.

b) Greying or intensifying the after-image; a color is made more intense by placing its complement near it.

c) Intensity changes modity hue changes: warm colors greyed are cooler, while cool colors greyed are warmer.

20. Identify analogous colors (neighboring hues on the color wheel.)

21. Identify and define Triadiac colors (hues found at the angles of any triangle having two equal sides placed on the color wheel).

Objective #2: The student will increase his comprehension of how color can be developed in a painting through problems assigned by the teacher and judged by teacher and student in a critique.

Activities

22. Paint a perspective drawing that shows how dark values come forward and light values recede, also how warm values appear closer, while cooler ones recede.

23. Paint a picture defining the illusion of size difference: light against dark, dark against light, (or depth of space).

24. Paint a limited range still life composition showing how shapes which are close in value tend to merge. Demonstrate a change of color to the composition to alter this effect.

Objective #3: The student will demonstrate application of color contrast and color theory in a series of problems assigned by the teacher and judged acceptable by teacher and student in a critique.

Activities

25. Produce a painting in tempera that shows a light and dark opposition.

26. Paint a water color tempera that displays a cool-warm contrast.

27. Analyze and produce a cut paper picture that displays a juxtaposition of hues.

28. Produce a monochromatic painting.

29. Design a cut paper picture with complementary contrast.

30. Design an abstract picture that displays contrasts of shapes and colors.

31. Produce a charcoal drawing using a 9-step value scale.

Objective #4: The student will synthesize color concepts and produce paintings through assignments given by the teacher and evaluated by the teacher and class.

Activities

32. Paint an idea, or impression that achieves through color:

(continued next page)

32. (continued)
    a) area distribution
    b) value relations
    c) intensity relations
    d) hue relations

33. Design a room of a home, planning color to:

    a) fit the structure of the room
    b) show how values are related and distributed
    c) contrast cool and warm colors
    d) accent pieces for sparkle, etc

34. Design or render a picture in monochrome showing interest in dark-light, intensity, texture, line and shape.

35. Design or paint an abstract picture combining neighboring colors.

36. Produce a related harmony painting of your own design. (Note: most difficult to do). Examples:

    blue-purple, blue-green, blue, turquoise, navy, hyacinth,
    yellow-green, yellow orange, yellow
    red-purple, red-orange, red.

37. Produce a painting of complementary and triadic. The use of hues directly across the chart-visual opposites-unrelated space, area and balance, the key to interesting pictures.

38. Paint a figure in composition. Emphasize:

    a) figure outline relative to background.
    b) create a personality: warm or cool.

39. Produce a portrait.

DESIGN PRINCIPLES

UNIT 2

Everyone has the ability to translate his ideas and experiences as well as the things he sees and feels, into some form of organized personal expression. In every work of art we find the design elements of space, shape, line, form, color, tone value and texture. The manner in which we combine these elements determines the quality of a work of art.

In man's effort to express himself and to create meaning from the materials used, he has discovered that through thoughtful balance, movement, repetition, emphasis and contrast of these elements he arrives at a unified art form. These are known as the design principles.

As in the first unit, the elements, each of these principles will be explored with a variety of materials and studied as a unit within itself.

MAJOR OBJECTIVE: THE STUDENT WILL DEMONSTRATE APPLICATION OF THE ELEMENTS OF DESIGN TO CREATE BALANCE IN DRAWINGS AND OTHER PROJECTS SELECTED BY THE TEACHER AND JUDGED ACCEPTABLE BY THE TEACHER IN A STUDENT-TEACHER CRITIQUE.

Objective#1: The student will develop his understanding of the various types of balance through drawings, paintings and other media in a series of developmental activities assigned by the teacher and judged acceptable by the teacher and student in a critique.

Activities (Balance)

1. Define and analyze how balance is present in a composition when all the elements are so adjusted that the composition has stability. (Sometimes stated as equal attraction on each side of a center line.)

2. Identify and define how balance may be bi-symmetrical or asymmetrical or it may be formal or informal.

3. Design a bi-symmetrical natural form using a source from nature: (butterflies, snakes, moths, etc.) It should be so divided that one side is almost exactly the same as the other.

4. Design and cut a bi-symmetrical design employing positive and negative space relationships: (playing cards, insects, etc.)

5. Execute a radial design in paint, one that radiates from a central point.

   a) fold paper (square, circle) horizontally and vertically, design on folds and spaces.

   b) fold on the diagonal lines, design on space and on lines.

   c) fold a combination of both and design.

6. Cut a radial design employing the necessary folds.

7. Identify equilibrium, opposition and division.

   a) shape placed in exact center is at perfect equilibrium.

   b) move shape off center and it is off equilibrium, and also attracts attention.

   c) the closer the shape reaches the frame of reference the greater the tension.

   d) opposition-relationship between any 2 forces in a frame-opposition or tension occurs.

8. Arrange spots in clusters or spread out to create tension.

9. Change size of spots to increase tension.

10. Subdivide squares and rectangles by drawing or cutting to create tension areas.

11. Paint a picture using shapes and show an exciting imbalance of units.

Objective #2: The student will demonstrate his ability to synthesize the elements of design to create a series of balanced projects of increasing complexity developed by him and evaluated by class judgment in a critique.

Activities

12. Render a radial design in pen and ink using a variety of nibs.

13. Model in clay, plasticine, or sawdust, an insect, animal, or mask that is bi-symmetrical.

14. Design and paint a wooden plaque displaying radial symmetry.

15. Incise a trivet, pin or jewelry piece in soft clay that displays radial or bi-symmetrical design.

16. Tool in copper or brass foil a bi-symmetrical design.

17. Form wire into any bi-symmetrical design of your choice.

MAJOR OBJECTIVE: THE STUDENT WILL DEMONSTRATE APPLICATION OF GOOD DESIGN ELEMENTS IN CREATING REPETITION IN A SERIES OF PROJECTS SELECTED BY THE TEACHER AND JUDGED ACCEPTABLE BY THE TEACHER AND STUDENT IN A CRITIQUE.

Objective #1: The student will display comprehension of repetition in various progress problems assigned by the teacher and judged acceptable by the teacher.

Activities (Repetition)

1. Identify how repetition occurs in design when elements which have something in common are repeated regularly or irregularly.

2. Identify how a design is formal when the interval between shapes is repeated in a uniform and regular manner.

3. Print a formal repeated block print pattern.

4. Define how informal repetition is the varying of the length of the interval or change in the shapes while keeping some similarity.

5. Design an informal cut paper repetition.

6. Define and analyze in a drawing the fact that a repitition can be changed from light to dark, small to large, or smooth to rough. Shape is preserved throughout.

7. Paint a picture and show how color and texture are repeated throughout the painting.

8. Produce a design on pottery where the motif is repeated.

9. Design a tissue collage repeating color, shapes and space to emphasize repetition.

10. Produce a silk screen or textile design that displays:

    a) Square, brick or diagonal repeat pattern.

    b) 1/2 drop repeat pattern.

    c) triangle, ogee, hexagon or scale repeat pattern.

11. Draw and define one of the above repeat patterns as a network and that network as a repeating combination of curved or straight lines; the basic understructure of all repeat patterns.

12. Define repeat as a pattern composed of two or more identical elements, or units.

13. Define motif as the theme or dominant recurring visual element, form or subject.

14. Render a plaster form or papier mache construction with a repeated design employing color, space and texture relationships.

MAJOR OBJECTIVE: THE STUDENT WILL DISPLAY COMPREHENSION OF THE ELEMENTS OF DESIGN TO CREATE RHYTHM IN DRAWINGS ASSIGNED BY THE TEACHER AND JUDGED ACCEPTABLE BY THE TEACHER.

Objective #1: The student will increase his understanding of rhythm in composition by producing a series of drawings assigned by the teacher and judged acceptable by the teacher.

Activities: (Rhythm)

1. Identify and define how rhythm is present in a composition when a connected path leads the eye through the arrangement of details to rest at the center of interest.

2. Design -- using line, color rhythm that is:

   a) simple to intricate.

   b) majestic to sprightly.

   c) slow to rapid.

3. Create a rhythmical drawing using shapes and spaces.

4. Using line, create a flowing rhythmic pen and ink drawing.

5. Create an optical weaving that has an established rhythm in the warp and the weft.

6. Create an optical weaving that changes abruptly in direction and is unrelated to movement.

7. Explore movement by drawing vehicles, highways, hangars, railroad tracks and repeat forms to suggest patterned rhythm.

8. Explore movement or rhythm by painting animal, bird or fish forms to create movement.

9. Draw the rhythm that is man-made: farming, plowed fields, bridges, windows, roofs, etc.

10. Compare tempo or rhythm in music. Draw to music using line, space, color, etc.

11. Incise lines in a rhythmical flow around a piece of pottery.

12. Study nature's rhythm: the motion of ocean waves, ripples of water, heartbeat and lines on seashells.

MAJOR OBJECTIVE: THE STUDENT WILL DEMONSTRATE APPLICATION OF GOOD DESIGN ELEMENTS IN CREATING THE ART PRINCIPLE KNOWN AS VARIETY, IN A SERIES OF PROBLEM LEARNING ASSIGNMENTS GIVEN BY THE TEACHER AND JUDGED ACCEPTABLE BY THE TEACHER.

Objective #1: The student will display comprehension of variety in assignments prepared by the teacher and judged acceptable by the teacher and student in a critique.

Activities: (Variety)

1. Identify how variety is present in a composition when, without destroying unity, there is sufficient diversity in its elements to insure interest and avoid monotony.
2. Show through drawing, variety in shape and difference in freely arranged geometric cut shapes.
3. Show variety in line designs on pottery and textiles.
4. Display size difference in a painting to achieve a variety that is interesting.
5. In paintings, drawings or in the decorating of pottery, display proper use of texture to insure an interesting arrangement.
6. Produce a sheet for decorative reference that displays a variety of lines; use pencil, crayon, ink and watercolor.
7. Produce a sheet for reference displaying a variety of textures that can be produced with pen and ink, paint, pencil and crayon.

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MAJOR OBJECTIVE: THE STUDENT WILL DISPLAY APPLICATION OF DESIGN ELEMENTS IN ACHIEVING UNITY IN PAINTINGS AND DRAWINGS ASSIGNED BY THE TEACHER AND JUDGED ACCEPTABLE BY THE TEACHER.

Objective #1: The student will demonstrate his ability to synthesize design elements to display his knowledge of unity in selected projects arrived at between student and teacher and judged acceptable by both in a critique.

Activities(Unity)

1. Identify and define that unity and subordination are present in a composition when it expresses one clearly defined idea. There must be a dominant center of interest with all other elements subordinate to it, in harmony with it, and leading the interest toward it. (For clarification, terms used to denote unity are harmony, dominance, emphasis and center of interest.)

2. Design and render a painting of your choice that uses the elements of design and the principles of design.

INTRODUCTION - LETTERING AND CALLIGRAPHY

The student will gain knowledge of the skeleton letter families, understanding of heights and widths in the study of the calligraphers symbol for both capital and lower case letters. Applying his knowledge the student will select poems, prose or phrases and render his words with proper spacing and solidity and through the use of different types of alphabets.

He will treat letters and numbers as colorfully shaped elements of abstract art. In addition to the familiar tools of the calligrapher, pen and ink, other materials will be used. The activities are to carry the students beyond the boredom one frequently encounters in lettering exercises to a deeply exciting experience in language and visual communication in which word, idea and image are unified in a work of art.

MAJOR OBJECTIVE: THE STUDENT WILL INCREASE HIS COMPREHENSION OF LETTERING AND ITS VARIOUS STYLES BY CREATING INTERESTING PLATES IN A VARIETY OF MEDIA WHICH ARE ASSIGNED AND EVALUATED BY TEACHER AND STUDENT JUDGMENT.

Objective #1: The student will demonstrate application of lettering concepts in a variety of graphic processes in the execution of lettering problems selected and judged by the teacher.

Activities

1. Identify the history of letters, pictographs or ideographs

   a) draw an Indian pictograph.
   b) draw an Egyptian pictograph.
   c) identify that writing was only used by the high priests of Egypt and had a secrecy to it :hier-o-glyph, or "sacred writing", more accurately described as carving.

d) sound symbols developed into the single letter alphabet.
e) Phoenician traders brought the single letters to the Greeks, and finally to the Romans.
f) Romans simplified the alphabet and our present day alphabet is based on the single stroke letter.

2. Identify and draw the letter families:

a) balanced letters--A M V Y W T X.
b) curved letters-- B P C D J O U Q R S G.
c) straight line letters-- E F H I K L N Z
d) regular--E H I M N U
e) irregular--A P J K L R T V W X Y Z.
f) circular--B C D G O P Q I R S.

3. Define and display visual spacing (letters are spaced by the eye) allowing more space between certain letters.

4. Develop skill in closing gaps between irregular shaped letters by working out a single word.

5. Develop skill with circular and irregular letters by cutting into the spaces between them and the letters adjoining their curved sides. The amount thus taken from the "dividing" areas helps compensate for the extra space created by the form of the letter. Select a good word and draw.

6. Display by drawing how to center an even letter word in the center of a plate.

7. Display by drawing how to center an odd-lettered word in the center of a plate.

8. Draw and develop a simple skeleton monogram.

9. Double the monogram and render it in media of your choice.

10. Select a letter from the alphabet and through sequential steps change its form into a different form. Either use it as a skeleton or a doubled letter. Render it in the media of your choice.

11. Create a design using just letters of the alphabet in skeleton or doubled letters. Color the large shapes formed by the letters.

12. Create a design using numbers.

13. Develop an all-over repeat using the letters of your name.

14. Create a batik using your name as the motif. Fill in the areas with the wax.

15. Develop, through drawing, word animals. Use the letters of the word for the name of the animal or object. Design it into the shape of the animal. Letters need to be shortened or elongated.

16. Create words to fit their meaning, i.e., fire, wood, ice, melting, burning, tall, short, etc.

17. Compose a jewel-like design using rows of upper case letters and then illuminate the areas between the letters (negative space), with felt pens of varied colors or watercolors.

18. Make a ceramic pin or pendant with letters on the top.

19. Outline your name with yarn, developing a rhythmic pattern. Select vivid colors.

20. Formulate the letters of your name in a good design and develop a vibrating optical pattern to enhance the letter.

21. Cut letters and stencil name or word to fabric.

22. Enlarge a word and render spaces in a 9 step value.

23. Create an abstraction of letters and paint in a monochromatic scheme.

24. Place doubled letters in perspective using one and/or two point perspective.

25. Develop words into an anagram game using one or two point perspective.

26. Select and draw words that denote action, and show them falling in space-creating depth in space with words working from shallow space to infinite space.

27. Cut letters of the alphabet based on the letter family. Cut straight letters first, combination second and curved letters last. "S" should be saved until the end.

28. Arrange cut letters in abstract design.

29. Develop a poster using cut or hand-drawn letters both capital and lower case.

30. Produce a sheet of shadowed letters.

31. Construct from cardboard block letters in 3 dimension.

32. Design and render a card that has lettering along with the illustration.

33. Design and execute a match cover that has a monogrammed letter or letters for the design cover.

34. Design and render a record album that contains several sizes and types of related alphabets.

35. Illustrate a soft cover pocketbook with title and author lettered and spaced properly.

36. Render a pencil full page newspaper ad showing various types and sizes of alphabets.

37. Design a box of candy and include title and contents.

38. Design a stamp that follows our present day political, economic or social problems; include proper words and numerals.

Objective #2: The student will increase his knowledge of calligraphy by performing with pen and ink various lettering tasks assigned by the teacher and judged acceptable by the teacher.

Activities

39. Produce a sheet of ascending, descending and curved lines using a variety of nibs.

40. Produce a sheet of curved letters and circular letters.

41. Develop a balanced radial design with various nibs.

42. Identify and define opened and closed letters.

43. Draw the calligraphers symbol for capital letters.

44. Draw the calligraphers symbol for lower case letters.

45. Define lower case and upper case and the origin of the terms.

46. Establish correct position for arm to do proper lettering, hold pen at a 45° angle to the line of working.

47. Produce a sheet of curved, straight and a combination of both, using pen points C-2, C-3, C-4.

48. Develop proper space relationships between letters.

49. Select a word that has ascending and descending strokes in the letters and letter, keeping good spaces.

50. Combine capital and lower case and produce a phrase, poem or a caption.

51. Create an illuminated letter and letter the remaining word in Old English.

52. Produce a well-designed sheet of words that displays at least 8 different alphabets.

53. Idenfify and pen an italic alphabet. (Italic letters are simply slanted vertical letters.)

54. Identify and add serifs to the italics.

55. Letter a poem or phrase using the Gothic alphabet.

56. Render a phrase using the Roman alphabet, also letter the Roman numerals.

57. Recognize that the Roman alphabet was an evolution of ancient Egyptian writings. Trace back 5-6000 years.

58. Identify a reed pen and quill pen.

59. Letter your initials in a decorative plates.

60. Design a bookmark or bookplate.

61. Produce a mirror writing of your name in preparation for block printing. (use any alphabet)

62. Produce a plate of the alphabet in mirror or reverse printing.

63. Develop a border design using various nibs.

INTRODUCTION - SCULPTURE

This course offers the student the opportunity to explore sculpture in a wide variety of materials. An opportunity is given to reawaken our interest in the world of three dimensions. It is intended to help in the search and understanding of relief sculpture, intaglio and in the round, sculpture will be studied in depth. Major concentration will be centered around the two general areas of sculpture - carving and modeling. Some emphasis on the last major area, construction, will be made by the young sculptor.

Explanations of the basic problems of design, suitability of materials, craftsmanship, surface treatment and the thought that form follows function will all be stressed, but in no way will creativity be de-emphasized.

MAJOR OBJECTIVE: THE STUDENT WILL ANALYZE THE THREE BASIC APPROACHES TO SCULPTURE: MODELING, CARVING AND CONSTRUCTING. RELIEF SCULPTURE, INTAGLIO AND IN THE ROUND PROCESSES WILL BE INCLUDED. SELECTION FROM A WIDE VARIETY OF MATERIALS FOR THE SCULPTURAL ASSIGNMENT WILL BE SELECTED BY THE TEACHER AND STUDENT AND JUDGED ACCEPTABLE BY BOTH IN A CRITIQUE.

Objective #1: The student will display comprehension of basic principles of three dimensional design by using the modeling method, and identifying the exact type of material to be used for each sculptural project assigned by the teacher and judged acceptable by the teacher and student in a critique.

Activities

1. Identify and define how three-dimensional art exists in space--displacing air, reflecting light, and casting shadow. Sculpture, architecture, jewelry, pottery and other crafts are a few examples.

2. Identify and define "in the round" as the most common approach to sculpture.

   a) modeling - appendages are shaped, pushed and formed with pliable materials.

   b) carving - planes are removed gradually revealing forms.

3. Identify and define relief. The surface is gradually lowered, retaining areas which are left fairly high or near the original surface. Sculpture in relief more nearly resembles two-dimensional drawing than any other form of sculpture.

4. Identify and define bas-relief. Carving or modeling in which forms protrude less than one-half inch of their true proportion above the background surface.

5. Identify and define intaglio as an incised or sunken design in a material and that it is the opposite of relief.

6. Identify areas of importance for good sculpture.

   a) contour of forms and space.
   b) negative and positive areas.
   c) planes and surfaces-shadows.
   d) surface treatment-color, texture, and pattern.

7. Model a bas-relief form: wax, soap, plasticene, soft wood, plaster of paris.

8. Manipulate a copper, brass or aluminum sheet employing incised and intaglio methods in the design.

   a) surface treatment - dip into solution of silver of sulphur buff.
   b) treat with black enamel-buff.

9. Model a form from plasticine.

10. Design and model a bas-relief in clay. Cover and cast plaster before clay dries out.

(continued on next page)

10. (continued)
    a) Texture plaster by adding sawdust, excelsior, etc.
    b) Color plaster with tempera, ink, or dyes.
    c) Paint or stain clay before casting.
    d) Inlay cellophane, crushed glass, threads, etc.

11. Identify what you can do to these various materials:

    Wire: bend, twist, hammer, shape, notch, cut, form.
    Wood: drill, glue, nail, carve, notch, gouge, split, cut.
    Plastic: drill, form, cast, cut, rasp, file, dye cement.
    Paper: tear, fold, cut, glue, staple, notch, pierce, wrinkle.
    Metal: shape, pierce, drill, cut, solder, weld.
    Clay: model, press, cut, incise, cut, slab, throw, pinch.
    Glass: break, cut, heat, melt, cast, cement.

Objective #2: The student will demonstrate application of modeling skills in projects selected from the following formulas. Selection and preparation of the modeling material will be made by the student and teacher and judged acceptable in a critique.

Activities

12. Identify papier mache.

    A) pulp method: create a solid molded form. Experiment by:
    1. tearing newspapers into small pieces the size of postage stamps. Soak overnight. Wring water out, add wheat paste until mixture is plastic. Model directly.

    2. fast drying pulp: 4 cups of papier pulp, 1 cup of plaster of paris, 1/4 tsp. white glue. Knead until doughy. Dries in 3-6 hours.

    3. modeling pulp: 1 cup of plaster of paris and 1 gallon of papier mache pulp.

    4. crepe papier mache: packed cupful of small pieces of crepe paper, add water, soak overnight, mush up. Add 4 or 5 tbs. of salt-knead, add library paste, mix various colors.

    5. papier mache for pinatas: soak newspapers in liquid slip, apply over a hollow form.
    b) paper: strip method or paper lamination: create a form using this method. Experiment by building over forms made on a framework of newspaper coils, plasticine, boxes, balloons, chicken wire, bottles, wood, light bulbs, cardboard fold over animals and figures, etc.

13. Model a form from salt-dough. 1 cup of salt, 1-1/2 cups of water, 4 cups of flour. (never double the recipe). Bake at 275° until golden brown, 2-3 hours. Enhance form with good pattern. Enamel or poster paint.

14. Model a relief using vermiculite or sawdust and wheat paste. Dry. Enhance properly.

15. Produce a form using the intaglio and incised methods in a sand casting sculpture.

16. Model puppet heads from 8 parts of sawdust, 1 part wheat paste, 2 parts dry clay and 5 parts water. Mix dry and add water.

17. Model a relief form using baker's clay. 1 cup flour, 1 cup salt, 1 rounded teaspoon of powdered alum. Add water slowly and knead.

18. Model reliefs from 3 cups of ground asbestos, 1 cup of wheat paste, 1 tsp. of glue. Water should be added until a doughy consistency is achieved.

19. Build a figure over a wire armature using asbestos formula, only add more white glue for stronger mixture.

20. Build a figure or animal over an armature using plasticine.
    a) make a paper laminated hollow form from this sculpture.
    b) make a 2 piece plaster mold of this sculpture. (refer to mold-making unit) Cast with clay slip, then with plaster of paris.

21. Model with plaster on a wire form.

22. Model a form with clay.

23. Build a wooden frame, cover with wet newspapers and model a figure with clay.

24. Shape liquid plaster held in a balloon until it hardens.

Objective #3: The student will display comprehension of basic principles of three dimensional design by using the carving method. Identification of tools and materials for each sculptural assignment will be required of the student. Evaluation will be in the form of a critique by the teacher and student.

Activities

25. Identify and define that carving involves cutting away from a solid block of material.

26. Classify soft and hard materials.

27. Identify proper tools for materials.

28. Identify and show evidence of "roughing out" a block of material.

29. Render a surface with practiced textural design using several types of tools.

30. Identify and study the grain of wood and the grain direction.

31. Carve a form from a plaster of paris block. Hard material; select proper tools.

32. Identify a patina and show the proper method of applying.

    a) formula: dark powder colors mixed with shellac thinned with alcohol.
    b) brush onto sculpture.
    c) mix bronze powder and shellac and dab onto high spots.
    d) cover with oil glaze (optional).
    e) dry.
    f) apply paste wax.
    g) polish.
    h) painting a decorated surface; seal plaster with several diluted coats of Elmer's glue. Tint with powder paint.
    i) commercial stains (bisque).

33. Effectively carve a form from a soft block composed of 1 part plaster of paris, 1 part vermiculite. Add water until the consistency of heavy cream. Pour into container. Dry 24 hours.

34. Carve from soft material formed by melting old crayons, candles and paraffin.

35. Carve from a soft block of soap.

36. Carve a form from Polystyrene. Cover completed form with wet plaster. Coat with polyester resin.

37. Identify and carve from wood. Old wood is soft. Green or new wood is hard and should dry at least a year.

38. Identify how, when using green wood, paraffin should be painted wherever bare wood is showing to prevent rapid drying.

39. Build a figure armature of wire. Build up by adding cloths and wet plaster. Finish with sculpt metal.

Objective #4: The student will demonstrate application of carving skills on blocks cast from the following formulas. Selection and preparation of the formula will be made by the student with teacher approval. Judgment of completed sculpture will be held in the form of critiques between teacher and student.

Activities

40. Design and carve a sculpture without assistance to show learning skills as a sculptor.

41. Select a formula and cast a block suitable to the sculptural project from the following formulas:

a) girostone: 4 parts vermiculite, 1 part sand, 2 parts plaster of paris; mix dry and add enough water to make a pasty consistency. Pur into suitable container; allow 3 days to dry.
b) sakrete: (ready mixed cement) and water.
c) cast stone: 1 part regular Portland cement, 3 parts aggregate (any combination). Mix dry, gradually add water, still until muddy. Pour into mold, keep wet 72 hours.

Objective #5: The student will display application of sculptural concepts and principles of design by welding sculptural pieces in assigned projects selected by the teacher and judged acceptable by the teacher and student in a critique.

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Activities

42. Identify welded or construction sculpture as using techniques of modeling and carving and that no single process is involved.

43. Identify gluing, nailing, sawing, bending, burning, welding as methods of classifying this type of sculpture.

44. Identify and define 2 basic varieties of construction: a) stabile: stands at rest. A stabile, unlike a carved or modeled statue, has space which flows through the constructed form, whereas a modeled form is complete within itself, excluding space.

(continued next page)

44. (continued)
b) mobile: differs in one basic way from other sculpture. All elements of balance and design apply but the element of motion has to be considered. Mobile creates form in space, but size, shape and distance are in continuous change : kinetic sculpture.

45. Build a linear stabile construction using toothpicks, wire, etc.

a) leave structure alone or add yarn, threads or strings.
b) define planes by adding cardboard or paper.
c) strengthen structure by dipping in wet plaster.

46. Construct slotted sections of cardboard or oak tag to form a stabile.

47. Build a "mod stabile" composed of rods and strings woven in space.

48. Construct a mobile with the design of the suspended arm or arc forming a visual part of the whole form.

a) balance loop tied above arc or arm.
b) attachment loops below.

49. Identify balance points on vertical mobiles.

50. Identify balance points on horizontal mobiles.

51. Achieve good proportion of vertical elements and horizontal mobiles.

52. Display the mobile so that the shadow plays as important part as the object itself.

Objective #6: The student will synthesize sculptural concepts by producing construction sculpture assigned and judged acceptable through the following activities:

Activities

53. Build a wooden structure, nail or glue.

54. Construct a metal sculpture and weld it properly.

55. Melt and build a plastic sculpture. (or wax)

56. Design and build a clay structure composed of parts that join each other.

57. Form a wire sculpture adding glass or enameled metal.

58. Weld a wire sculpture adding sheet metal.

59. Weld with glue (strong), rocks and pebbles of different shapes forming pebble sculpture. Paint with enamel.

INTRODUCTION - CREATIVE JEWELRY

Jewelry making is an exciting, creative form of expression, using a variety of materials, copper, brass, aluminum, (wire and sheet form) stones, pebbles, shells, enamels, wood, leather, etc. Stages of development and understanding increase in complexity. The art qualities of line, form, proportion, balance, emphasis, texture adaptation to use or for function are of primary importance and are related to the materials, processes and available tools.

In the more complex units, it seems that a student learns quickly if he begins with a simple, well designed "no solder" wire project. It may be a pin, ring, pendant, etc. but one of his own choice. Bending, twisting, looping, coiling, hammering, texturing, filing and knotting are some of the processes explored. In a short time, the student gains knowledge and security. With sheet metal and an experimental attitude, the student may drill, saw, bend, form, hammer, texture, cut, curl, twist--again his own ideas, design and imagination are stressed.

After learning to hard solder, a student may then continue to grow with experiences in etching, applique metals, enameling and casting. Although a student may begin with a simple jewelry piece, there is no limit to his ingenuity and skill development. Originality in new forms is a constant challenge and the results are always rewarding and satisfying to both the student and teacher. Just as each student is unique, so is each piece of jewelry.

MAJOR OBJECTIVE: THE STUDENT WILL APPLY THE PROCESSES CONCERNED WITH JOINING MATERIALS IN HIS APPROACH TO JEWELRY MAKING. THE TEACHER WILL ASSIGN PROBLEMS THAT SHOW CREATIVITY AND PROGRESSION FROM SIMPLE TO COMPLEX AND THE WORK WILL BE JUDGED ACCEPTABLE DURING AND UPON COMPLETION OF THE PIECE BY THE TEACHER AND STUDENT IN A CRITIQUE.

Objective #1: The student will display comprehension of relationships of materials to space, shape, line, texture and color in the making of simple jewelry pieces in assigned projects selected by the teacher and judged acceptable by the teacher and student in a critique.

Activities

1. String combinations of objects for necklaces and bracelets utilizing:

   a) different colors of beads in sequence of complexity, varying with numbers and color learning.

   b) sizes of beads of similar shapes and colors.

   c) different colors of beads unified with wool, nylon or twine braiding.

   d) different kinds of shapes of beads in rhythmic sequence.

   e) different shapes of clay beads.

   f) different textures of clay beads.

2. Using papier mache (paper and wheat paste) construct:

   a) simple pinched shapes of plain papier mache.

   b) simple pinched shapes to which dry pigment has been added.

   c) shapes that may have been modified by tool texture.

   d) shapes experimenting with rough materials incorporated in the mache mix. (Add sawdust, sand, excelsior, vermiculite, grog, foam, glass, dust).

   e) shapes with combinations of colors and materials.

3. Design pins, pendants, and earrings using plaster:

   a) Intaglio process, in which the designs are carved in oil clay and the plaster cast as a unit.

   b) Forms created by dropping hardening bits of plaster on waxed paper.

4. Design jewelry utilizing the ceramic process:

   a) Creating simple amoeboid shapes which are interesting because of their shape (use red or white clay or marble combinations of both clays).

   b) Mix small portions of stains to clay to create new color or gradations.

   c) Apply texture to simple shapes through the use of assorted tools and objects.

   d) Form a monogram and texture the letters or the background.

   e) Apply line design to simple geometric and amoeboid shapes by drawing with pen point, assorted nails and sticks. Experiment with line as the result of arranging wire or string and pressing it into the surface of clay.

   f) Contour the surface of the clay forms with fingertips.

   g) Manipulate flat pieces of clay which have been rolled out and cut into varied shapes into three-dimensional form.

   h) Vary the clay body by adding sawdust, sand, excelsior, coffee grounds, or grog.

   i) Develop varied shapes by using one of the following: Contouring, cutting away, adding on, manipulation, piercing, adding texture, combining any of these techniques.

   j) Plan variation on the theme of a three-dimensional form, rectangular, ovoid or other geometric solids.

   k) Plan for inset of mirror, metal or other materials.

5. Decorate ceramic jewelry:

   a) Use underglaze paint, brushed on in line design on flat amoiboid shapes.

b) Use a variety of stains alone and in combination.

c) Use a variety of glazes in combination, painted or sprinkled on, including broken glass, enamels, (thread and lumps) or stencils with sifted enamel, marbles broken and whole.

d) Use colored engobes, applied with brush, eye dropper, dragged or feathered.

e) Make simple shapes, dipped in engobe with incised line design.

f) Use overglaze paint applied to glaze, fired shapes.

Objective #2: The student will display his comprehension of the arrangements of design elements in jewelry making through a wide selection of materials and processes involving a higher degree of selectivity on the part of the student and teacher, judgement of the piece will occur during the process and on completion between student and teacher.

Activities

6. Using tooled metal construct tie tacs, pendants or pins, incorporating:

   a) Geometric line applied to light gauge metals (brass, copper, aluminum).

   b) Texture applied to light gauge metals with stylus, threaded pipe, pencils, sticks, mechanical tools, files, metal dies.

   c) Continuous line applied with a leather working took, contoured areas forced in and out with tongue depressors, pencils with erasers on top. Fill back with plaster or wood putty or sawdust mixed with wheat paste.

7. Design pins, necklaces, earrings, bracelets, and tie pins from wire in combination with other materials:

   a) Wire combined with various kinds of mesh using liquid solder.

   b) Different weights of wire combined with each other, using soft solder and soldering iron.

   c) Wire combined with pebbles, ceramic pieces, using varied means of suspending and holding them.

7. (continued)

d) Different weights of wire twisted together.

e) Wire interlaced with nylon thread.

f) Wire hammered and twisted around a man-made jig.

g) Continuous line of wire suspended against a background of wood, plastic or other metal.

h) Continuous line of wire, the significant points hammered, and each end formed as part of the clasp.

8. Design pins, earrings, pendants:

a) Applied line with crayon to balsa wood, gluing thin sheets cross-grain.

b) Different wood grains in veneer combined as a collage, pieces cut carefully.

c) Light gauge metal applied to balsa wood backing.

d) Collage applied to balsa wood backing.

e) Wire applied to wood backing.

f) Wood veneers of different grains combined as a collage, enhance with wire.

g) Carved amoeboid shapes from solid balsa.

h) Geometric constructions using solid balsa and wire.

9. Use mosaic for pins, pendants, belt buckles, bracelets:

a) Combine broken pieces of ceramic set with commercial cement on thin masonite or light weight copper using:

1. A variety of pleasing colors with plain wood putty fill or plaster.

2. Shades of white and gray, with dry pigment added to putty or plaster.

3. Designing in limited color.

(Continued next page)

4. Incorporating pieces of colored glass into the design.

5. Add pieces of metal to the composition.

6. Adding wire to the design.

b) Combine varied sizes and shapes and colors of pebbles adding putty or plaster, or set in baker's clay. (Refer to sculpture unit.

c) Combining small pieces of linoleum or floor tile.

10. Construct plastic pins, pendants, bracelets, necklaces, earrings using:
   a) Clear plastic
      1) Planes cut into the sides with a jig saw.

      2) Interior carving in abstract designs, geometric and amoeboid.

      3) Collage composed of felt, wire, yarn set between lightweight sheets of clear plastic.

      4) Design etched on the surface.

      5) Bent under hot water and spanned with white or colored threads.

      6) Decorated with dripped wax crayon.

      7) Pierced with warmed wire.

      8) Texture sealed between layers and manipulated into a three-dimensional form.

   b) Opaque and colored plastic.

      1) Thin planes superimposed and combined in various ways.

      2) Metal shapes applied to surface with liquid solder.

      3) Open spaces in flat surfaces spanned with thread.

11. Make earrings, necklaces, bracelets, belt buckles of twine, nylon fishline or rafia:

   a) Woven around ring shapes of different sizes.

   b) Woven around and spanning twisted wire.

   c) Braided on ceramic, wood, metal or plastic shapes.

12. Using leather, design earrings, necklaces, pendants, belt buckles and pins.

    a) Simple shapes of heavy leather with surface treatment such as:

        1. Applied design with various tools.

        2. Appliqued or inlaid shapes in other kinds and colors of leather.

        3. Added color with inks of sealing wax.

    b) Rolled shapes of lightweight leather.

        1. Combined with strips of other kinds of leather.

        2. Fringed edges and suspended from chain.

        3. Bound with wire in decorative strips.

    c) Different weights and kinds of leather woven together.

    d) Metal studs, beads, paper fasteners, etc. applied as decoration.

13. Using leather, design earrings, necklaces, pendants, belt buckles and pins.

    a) Simple shapes with surface treatment such as:

        1. Appliqued design with felt of other colors.

        2. Line design applied with different grades and weights of yarn and string in various stitches.

        3. Combined with wire and/or wood.

        4. Fringed, slit or perforated along the edges.

        5. Braided with strips of various colors of felt.

    b) Fasteners of various kinds can be applied for decoration.

    c) Thin strips braided to hold pins and pendants from previous projects.

    d) Braided with thin strips of leather or rawhide to hold larger pieces of ceramic pottery.

DESIGN CONCEPTS

A 15 p. 1

MAJOR OBJECTIVE: THE STUDENT WILL SYNTHESIZE DESIGN CONCEPTS IN A SERIES OF JEWELRY PIECES USING VARIOUS PROCESSES. EVALUATION WILL BE BY THE TEACHER AND STUDENT DURING THE DESIGN MAKING AND ON THE COMPLETION OF EACH PROJECT.

Objective #1: The student will synthesize his knowledge of design concepts and jewelry development by creating new pieces in more refined projects assigned by the teacher and judged acceptable during the processes and on completion by the teacher and student in a critique.

Activities:

1. Identify copper and that it has been used by man since 8,000 B.C. Early man found it both decorative and functional.
2. Identify and perform a simple soldering problem.
3. Design and coil a simple copper wire form.
4. Design and render a coiled and hammered copper piece.
5. Perform a simple punched hole in a piece of copper sheet.
6. Design and render a coil and sheet piece of jewelry. (Later sheet may be enameled, Objective 3)
7. Produce a series of wire links of uniform size and then a chain.
8. Produce a coiled finger ring and/or earring.
9. Employ proper procedures in removing scratches with an emery cloth.
10. Clean properly with nitric acid (use caution and work in an open area).
11. Develop skill in blackening piece in ammonium sulphide.
12. Identify annealing as a method of hardening copper that has stresses and strain through working.
13. Perform a test annealed piece by heating uniformly to a dull red color and submerge in water.
14. Establish method of dipping oxides from copper surface by dipping in weak acid solution. (nitric)

15. Produce a piece by twisting and hammering and coiling.

16. Perform the annealed process on completed piece.

Objective #2: The student will demonstrate application of design concepts through the making of jewelry pieces using the etching process; evaluation will occur between student and teacher during the process of development and on completion of the piece.

Activities

17. Design and cut a piece of copper. Punch hole if needed.

18. Identify and perform how to "scribe" lines for change of direction cutting.

19. Perform a good filing job and proper polishing with an emery cloth.

20. Identify and define the etching process.

21. Explain why the 4 layers of wax are brushed on in opposite directions.

22. Expose the metal for acid bath by cutting and scratching the design away. (1 part nitric acid to 3 parts of water, add acid to water. Work in open.) Recover with wax if necessary.

23. Experiment with the depth of the etch. If acid bubbles add water carefully, to dilute; if too much heat occurs wax will melt. Feather bubbles properly.

24. Demonstrate hot water method of removing wax properly.

25. Finish piece by immersion in ammonium sulphide and polish piece.

26. Design a piece that will have portions of it to be soldered.

27. Display proper method of adding flux and solder. Finish piece properly.

28. Display skill in melting and fusing scrap pieces into interesting abstractions.

29. Display skill in soldering findings to completed pieces.

Objective #3: The student will display comprehension in design concepts by designing pieces of jewelry for the enameling process through developmental assignments selected by the teacher and student and judged by the teacher and student during the process and on completion.

Activities:

30. Identify and define enameling as glass powdered and fused to the surface of metal or any substance such as glass or ceramics, which can bear firing at a high temperature.

31. Identify enameling as an old art practiced by the Egyptians, brought to its fullest development between the 6th and 12th century, Byzantine Empire.

32. Identify and define the PAINTED ENAMEL METHOD (junior high level), which was adapted in the 15th century and consists of covering the whole surface with a thin coat of enamel, including the back plaque (counter enamel).

33. Identify and define counter enameling as a protective measure (metal expands and contracts more rapidly than the enamel, and its contraction on cooling would cause the enamel to crack unless held between two layers of enamel.)

34. Identify the electric furnace for firing enamels as a kiln.

35. Identify and read proper temperatures on the pyrometer and know the length of time it takes to reach the desirable temperature. (1450-1550^{o})

36. Define in writing the method of working and the need for absolute cleanliness.

37. Identify and define gauge as the thickness of metal (higher the number, the thinner the metal. 18 gauge is best in copper). Gold, silver and steel are other metals, silver giving the best results.

38. Distinguish between transparent and opaque enamels, and what oxidies are.

    a) transparent-metal color seen through the glaze, very brilliant.

    b) opaque enamels cannot see through.

    c) oxidies are the metal ground colorants added to a base formula to give the color to the enamel. Gold = red; copper = green; cobalt = blue; iron = yellow or brown; maganese = purple, etc.

39. Render designed piece properly by cleaning with vinegar and salt. Wash.

40. Apply counter enamel properly.

41. Display procedures in applying gum tragancanth and sifted enamels.

42. Use stencils to give sharp lines to designed work. Apply threads and lumps.

43. Place on stilt, display actual firing procedures and weighing of fired piece to prevent warping, scaling removal.

44. Design and make a pin, pendant, necklace, bracelet, earring, tie tac, belt buckle, or bowl, box cover or picture.

45. Define and identify that sgraffito is an ancient pottery technique which has been adapted for enameling.

46. Identify slush as enamel in liquid form.

47. Produce a sgraffito piece following these steps:

    a) color of your choice is fused on piece.

    b) slush is brushed over the cooled piece.

    c) line drawing is scratched out of the slush revealing the color of the underlying surface.

    d) decorative touches or threads and lumps may be added.

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TEXTILE AND FIBER DESIGN

This unit offers wonderful opportunities for experimenting with textures in the use of varied yarns, paper, string, cloth and other scrap materials.

The student will learn of ancient handicrafts, the process of weaving, the working out of individual designs just as did our ancestors. This opportunity to express oneself in the same medium used by many civilizations gives children a better understanding and appreciation of the past.

Objective #1: The student will display knowledge of basic weaving principles and translate this into a wide variety of projects assigned by the teacher and judged acceptable by the teacher in a critique.

Activities

1. Identify and define the frame or loom (paper, wood, etc).
2. Define and identify the weft or woof as the material that is interwoven across the warp.
3. Identify and define the needle that is used on a loom and woven across the warp as the shuttle.
4. Identify and define the beaters as the fork or comb to press rows of weft together.
5. Identify and perform the over-under weaving process.
6. Produce a simple paper weaving using a 2 color combination--basket weave.
7. Produce a basket weave in which both the paper warp and weft are cut with graceful curved lines.
8. Plan and develop an optical illusion in weaving by varying the width of the weft in direct opposition to the warp. Employ the concept of size relationship for effect.

   a) vary with straight cut lines.
   b) vary with curved cut lines.
   c) vary by rapid change of direction of the cuts.

9. Identify primitive method of textile decoration by painting the warp before weaving. (Ancient Egypt, Arabia, Java).

10. Develop simple irregular borders or patterns on paper warps. Paint design. Weave.

11. String a loom--warp threads.

12. Weave varied yarns in the over-under process, introducing varied materials.

13. Paint warp strings using dyes, textile paint. Use brilliant colors. Weave.

14. Make a complex circular cardboard loom.

15. String circular loom--design as you weave.

16. Build an Indian loom--design as you weave (simple textile piece).

17. Weave a handbag on large loom--5 colors--design as you weave or work from a planned design.

18. Research Indian finger weaving.

19. Build Indian finger loom. Weave textile.

20. Weave and then bind the finished finger weave.

21. Prepare material for braiding.

22. Braid a belt.

23. Braid thin strands to support ceramic hanging planters, bells, candle holders, ashtrays, etc.

24. Develop a continuous circular weave and make a basket from the long strands.

Objective #2: The student will demonstrate application of design and organizational skills in textile and fiber projects assigned by the teacher and evaluated by teacher and student in a critique.

Activities:

25. Design an abstraction in string or paper.

26. Design a burlap hanging. Combine linear design with stitchery pattern.

27. Produce a creative design in wool floss, string and other fibers. Suggestions: burlap mats, yarn or felt for box covers, purses, belts, hats, etc.

28. Design in applique felt, burlap, etc. Suggestions: belts, ornaments, wall hangings, toys.

29. String technique designs.

    a) yarn and string applied with glue to cardboard.
    b) same as above-add textural material. Glue into open spaces.
    c) rhythmic string - stress space, line and color concepts.
    d) panels with figure motifs. Introduce non-fiber material to enhance design.

30. Weave raffia and yarn in open space.

31. Weave chenille wire and yarn to produce interrelationship of frame and fiber.

32. Create a balanced design on muslin with string and stencil color in open spaces.

33. Create a panel ensemble by stretching muslin and paint freely with dyes either on fibers directly as you go along or apply fibers after cloth dries.

34. String ball design.

    a) string or yarn dipped in glue and apply to a balloon. Hit or miss pattern.

    b) applied in rhythmic but planned line pattern following the inclination of the string.

35. Design yarn stitchery with applique.

36. Apply yarn or string design to other material. Suggestions: papier mache figures, animals, candle holders, piggy banks.

37. Design and weave with various wire screenings.

38. Weave on pulled wire or burlap pieces.

39. Pull fibers from burlap (drawn stitchery) and weave in or around the open spaces.

    a) pull at random- irregular (either vertical or horizontal)
    b) pull a planned repeat pattern - regular.

40. Weave into fabric: burlap, potato or onion bags, monk's cloth.

Objective #3: The student will display knowledge of single hand stitches to various creative stitches in projects selected by the student and evaluated by teacher and student as work progresses and at the completion of the project.

Activities:

41. Practice running stitches on cloth (small straight evenly spaced basting stitches).

42. Create on cloth the next exercise. Overcast stitch, small diagonal stitches cast over at the edge of the cloth.

43. Produce a row of cross stitches. Double overcast with the the threads cast diagonally like a letter X.

44. Produce the back stitch, simple forward stitch, return to hole and move forward.

45. Produce feather stitching, center guide line with slanted stitches caught first on one side and then on the other.

46. French knot, tying off a stitch to remove needle, only don't remove. Move on to next knot.

47. Satin stitches are made close to each other of varying lengths to fill in areas and make a solid appearance.

48. Identify ways to vary stitches.

    a) change the size of the thread: fine, bulky. Alternating fine with heavy displays variety and repetition.

    b) change the space, wide or narrow.

    c) distort the stitch, slant in different directions or make it uneven in length.

(continued next page)

48. (continued)
    d) close together or stitches on top of each other (overlap) to develop relief, high and low.

    e) combinations of stitches.

49. Review elements of art as applied to stitchery in developing a good design.

    a) Line: gives detail to shape, outlines, creates texture (kinds and lengths),establishes direction and movement.

    b) Texture: pattern of different overlapping stitches that vary in size, rough, smooth, soft, hard.

    c) Form: a cutout shape (applique), a solid mass of stitches, or an area enclosed by an outline.

    d) Space: is an equal or unequal pattern in the area around the form.

    e) Rhythm: is a repeat of any element.

    f) Color: is subdued, design and background the same or closely related or strong contrast of background and design.

50. Develop a wall hanging using various yarns, threads, strings, or a burlap backing.

51. Create a stitchery using appliques of felt within the design. Introduce stitched beads, etc.

52. Bleach areas out of cloth, create a stitchery with the resulting pattern.

53. Paint on fabric and create a stitchery from the resulting background.

54. Tie and dye a background fabric and develop a design in stitchery or applique to the related background.

55. Develop a reverse applique.

56. Create a 3-4 layered build up of cloth with exposure between layers and apply stitchery.

57. Design a 3rd dimensional kinetic stitchery piece (stuffed).

58. Design a banner using applique and apply freely to base, add bells, beads, glass or clay ornaments.

59. Develop a collage using found materials, paper magazine cut-outs or posters, felt, etc. and fill stitchery into the resulting areas.

60. Enhance a Batik cloth with stitchery.

61. Develop an assemblage hanging using found materials (assemblage is an extension of collage, high relief or 3rd dimension).

62. Stencil or silk screen a design and over it create a stitchery design.

63. Develop a geometric yarn design planning measurements on horizontal and vertical lines (less than or greater than right angles, cubes, triangles, etc. The sides may be long or short but must be divided into the same number of spaces.)

Objective #4: The student will display knowledge of color concepts in the selection of various cords in the development of macrame projects assigned in easy to difficult steps and projects by the teacher and evaluated by the teacher.

Activities

64. Set up a board properly for knotting.

65. Anchor measured strands for the practice knotting.

a) Lark's Head. b) square knot. c) half-hitch knot.
d) overhand knot. e) Josephine knot.

66. Measure off properly the amount of cordage needed for a bracelet.

67. Anchor rolled strands. Braid, using knots of your choice.

68. Measure off and make a belt.

69. Create a design of your own and a project of your choice.

FORM IN PAPER

This course introduces the student to the understanding and control of form in three dimensions including further development of design, structure, and balance. The approach to paper sculpture will be through assigned activities in the four major ways of handling paper: folding, bending, cutting, and combining.

MAJOR OBJECTIVE: THE STUDENT WILL DEMONSTRATE APPLICATION OF BASIC DESIGN PRINCIPLES IN TWO AND THREE DIMENSIONAL FORM THROUGH THE HANDLING OF PAPER BY FOLDING, BENDING, CUTTING AND COMBINING IN PROJECTS ASSIGNED BY THE TEACHER AND ACCEPTABLE ACCORDING TO TEACHER JUDGEMENT.

Objective #1: The student will display comprehension about the history of paper and the use of the proper papers to produce forms through basic assignments assigned by the teacher and judged acceptable according to teacher judgement based on the following activities:

Activities:

1. Identify Papyrus as Egyptian in origin and that it can only be rolled.
2. Identify that paper unlike papyrus or parchment can be rolled, folded, torn, cut, bent, pleated and scored.
3. Identify and define that paper is a sheet of interwoven vegetable and wood fibers pressed and screened dry of water.
4. Identify TSAI LUN (105 A.D.) as the man credited with the invention of paper.
5. Identify and define the introduction of books into the world. Occurred in the Tang Dynasty (and consisted of small poems, bound).
6. Identify the introduction of paper into Europe in the middle of the 8th Century.
7. Analyze punched holes in paper to create a variety of interrelated spaces. (Positive and Negative) (Construction Paper)

8. Analyze repeated cut lines in paper to create texture and value. (Construction Paper)

9. Create depth to the length and width of paper by folding into two planes. (Construction and Oak Tag Papers)

10. Analyze by cutting or splitting areas into sections by: (Construction Paper)

    a) transforming a rectangle into a new shape, stressing good line cuts and space division.

    b) developing positive and negative space by cutting a square into a new and exciting area.

    c) creating a new and interesting form by cutting a circle.

    d) split a triangle into a new form.

11. Cut or tear and fold back various shapes using colored tissue paper, called overlay.

    a) arrange in overlapping levels to show transparency.

    b) arrange to create pure and mixed colors.

12. Fold and cut squares of construction paper showing the development of positive and negative space.

    a) fold horizontally and vertically

    b) fold diagonals

    c) fold six to eight times to produce complex radial symmetry.

13. Analyze and identify the concept of cutting portions separated and removed as negative.

14. Analyze and define the positive portion cut away, leaving a negative space.

15. Develop a stencil applying above concept. (Stencil Paper)

16. Develop a silhouette applying the above concept. (Black Tonal Paper)

Objective #2: The student will demonstrate application of the cutting process in creating 3rd dimensional forms in paper in assignments given by the teacher and judged acceptable by the teacher and student in a critique.

Activities:

17. Identify and define mobile and stabile (refer to sculpture unit).

18. Create spiral forms from circles, ovals and half-circles. (Oak Tag)

19. Cut grill forms from squares and rectangles. (Oak Tag)

20. Analyze and cut from squares, circles and rectangles forms that will suspend on the weight of paper and the design of the rhythmic sections. Construction, tonal and metallic.

21. Identify base, balance, structure, design, "in the round" and contour.

22. Analyze and experiment with oak tag, construction paper or bristol board by curling, crushing, fringing, making hinges, twisting, notching, and attaching.

23. Create twisting radiating forms.(Oak Tag)

24. Create tubes, cylinders, cones and boxes by bending, folding, and cutting and scoring.

25. Cut, bend and fold basic forms using different paper.

26. Analyze and create a mobile to catch currents of air; must balance and swing by the weight of the paper and the design.

27. Analyze and create a stabile that has good positive and negative space and shadow interest as part of the design.

28. Identify and define kinetic sculpture and relate to a mobile sculpture.

Objective #3: The student will demonstrate application of sculptural form through the combining of notched sheets of paper in projects assigned by the teacher and judged by the teacher and student in a critique.

Activities

29. Create a form from shapes that are the same and notched in the same way. (Oak Tag)

30. Add and expand components of different shapes. (Oak Tag and Bristol Board)

31. Explore notched forms made from: triangles, equilateral triangles, squares, pentagons, hexagons, circles, etc.

Objective #4: The student will demonstrate application of the folding and scoring process by creating simple sculptural form and complicated structures through projects assigned by the teacher and judged acceptable according to teacher judgement.

Activities:

32. Analyze and create a paper sculpture by scoring both sides of the paper and using curved lines only. (Oak Tag, Bristol Board, Construction Paper)

33. Analyze and create a paper sculpture by scoring both sides of the paper and using straight lines only. (Same paper as above)

34. Create form by adding cutting to the folding process. (Same paper as above)

35. Synthesize and develop a sculptural form by using straight and curved lines and scoring on both sides of the paper to create from paper a sculpture that has strength and rhythmical design.

36. Analyze and create a new package for a product that displays sculptural qualities.

37. Synthesize and create an animal or bird. Select proper paper.

38. Synthesize the folding and cutting process and develop a mask employing a variety of processes to the completed form.

39. Synthesize and design a paper sculpture of your choice employing proper papers and processes in the development of the form.

40. Research and explore by folding the varied animal and insect forms by the Origami method.

DECORATIVE PAPER AND FABRICS

This unit will cover the techniques and types of methods used in decorating paper and fabric. Once one becomes familiar with a technique, he may expect to be more selective, to achieve some control over the results of his work, and to succeed in balancing colors and shapes as he chooses. Experience will lead to variations of the basic techniques.

The fresh and charming quality of the decorative papers and fabrics depends upon one very necessary ingredient - spontaneity.

MAJOR OBJECTIVE: THE STUDENT WILL DEMONSTRATE APPLICATION OF COLOR RELATIONSHIPS, SPACE AND DESIGN CONCEPTS TO THE DECORATING OF PAPERS AND FABRICS. USE OF UNIQUE MATERIALS THROUGH A WIDE SCOPE OF ASSIGNED CREATIVE ACTIVITIES WILL BE EXPLORED BY THE STUDENT AND EVALUATED BY TEACHER AND STUDENT IN A CRITIQUE.

Objective #1: The student will display comprehension of color relationships, movement of line through the rendering of marbeled paper assignments and projects and judged acceptable by the teacher and student in a critique.

Activities

1. Identify the marbeling process as unknown in origin, but very old. Used to decorate manuscripts and books.

2. Identify and define that marbeled papers or fabrics resemble marble and are transferred to paper or fabric from ink or paint that is suspended on water.

3. Analyze and define the three basic methods for fabric and paper marbeling and experiment with each to develop control over the results.

   a) Old Method: Carragon solution. Limitless control. Irish Moss (sea weed) is abundant to R.I. Shores. Preparation: Boil 1 cup of moss, 2 quarts of water for 3 minutes, quickly add 2 cups of cold water. Let stand 24 hours. Strain through a terry cloth towel to remove large particles. Good 3-4 days. Large mixtures may be frozen and thawed for use. Add paints to small amounts of solution. Float on water, draw, and print.

b) Traditional Method: Oil paint, oil baseblock printing ink or etching ink are diluted with paint thinner and dropped on water. Control limited.

c) Starch method: Mix a paste of cold water and starch in a saucepan. Add boiling water a little at a time until solution is thin, not too thin. Control is difficult.

4. Establish by selection a 3 color scheme; the paper serves as the fourth color.

5. Identify proper way to set up printing area.

6. Identify proper way to hold paper and to dry work after printing.

7. Analyze the amount of paint to drop on the water, and identify proper tools.

a) Move tools lightly upward, downward, sideways, swing back and forth, overlap, sweep twist, parallel, even tilt paper and pan.

b) Experiment with different tools: Sharp, blunt, combs, feathers, straws (blow), stiff brushes, splatter, drag.

8. Make a project with dried paper, pad, cover of notebook, manuscript cover.

9. Identify proper materials to print on: organdy, cotton, linen, burlap and that they must be washed.

10. Analyze the saturation point of the material.

11. Identify the need to staple material to dowels or sticks and the proper way to dry wet fabric.

12. Make an item from the cloth: vest, tie, handbag, etc.

Objective #2: The student will display comprehension of color, line, space and other elements through the rendering of blown, blotted and starched papers in projects assigned by the teacher and judged by the teacher and student in a critique.

Activities.

13. Identify proper tools and materials for the blowing process: ink, dyes, tempera paint, straws, smooth papers.

14. Establish a proper color scheme. Place droplets of water on paper, dry and wet.

15. Blow an air picture.

16. Enhance and bring out details with ink or fine painted lines.

17. Drop blots at random or a pre-determined plan, using proper color scheme.

18. Fold and blot paper in direction of your choice.

19. Create a picture with ink and paints from the blotted images.

20. Fold paper in different directions, blot and create designs.

21. Blow bleach drops and make a cancellation of color.

22. Analyze and define starch paper (starch replaces ink as a painting medium) Starch paper is a very old method used by book binders. Starch paint: 2 tbs. of cornstarch are mixed with 2 tbs. of cold water in a pan. One cup of boiling water is added, and the mixture is brought to a boil, while being stirred. When cool, pour into container and color is added to each to make desired shade. Powdered Batik dyes give a brilliant color, Acrylic paint produces better color than powder paint or tempera.

23. Identify procedure for starch paper:

    a) Wet mixture is brushed on, potato blocks, linoleum cuts, cardboard combs are dragged, rolled or pressed into the wet paint.

    b) Pressure displaces paint, correct mistakes immediately.

    c) Veins are lifted and ridges formed. They dry as outline.

    d) Apply fixative to dried work.

24. Experiment with mirror images, blot lightly.

25. Paint, take a monoprint and resurface with plain starch and add additive paper and materials.

26. Paint and add starch paint in overlay tissue paper, add plain starch and build up.

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Objective #3: The student will demonstrate application of the basic elements of design in a direct painting technique with a unique material. Finger paint in assigned problems judged acceptable by the student and teacher in a critique.

Activities

27. Identify finger and hand painting as an old art (evidence caves in France, Etruscan tombs, wall of Pompeii).

28. Identify the Chinese Painter, Chung Isao, 750 A.D., regarded as the Father of Finger Painting.

29. Identify the Chinese and other people of the Far East with regard to the use of fingers and arms as art tools. Compare the uses of fingers and nails in Batik.

30. Identify the correct paper, wet it and adjust it properly.

31. Analyze and explore the use of the hands, fingers and arms in simple to complicated exercises.

32. Analyze the hand as a versatile tool by: using the whole hand, flat palm, side of hand, fingers curved and extended, clenched fist, outer side of thumb, knuckles, finger tips, finger nails, whole arm, elbow and man-made tools.... held in the hand.

33. Experiment with impressions and motions by pat, touch and lift, swing, push, wiggle, zig-zag, scallop, swirl and twist.

34. Render a monoprint.

35. Experiment with additive materials and variety of tools.

36. Render a tooled lifted print. Observe the transfer.

37. Render a pulled print, accent with paint or ink.

38. Render a stencil print using positive and negative cuts, accent with wools, paint, inks, etc.

39. Make a simple silk screen print. Use finger paint and print an all-over repeat.

40. Experiment with overlays of crayon bits and tissue paper, add finger paint.

41. Apply crayons, use finger paint as a resist.

42. Paint a finger paint and colored chalk painting.

43. Experiment with colored inks, paints on wet and dry finger paints.

Objective #4: The student will display knowledge of the proper way to fold paper or cloth for tie dying and wax resist projects assigned by the teacher and judged acceptable by the teacher and student in a critique.

Activities

44. Identify Rice or Dippity dye paper.

45. Identify and perform the following basic ways for folding paper for tie dying.

    a) accordion pleat folded into a long strip.

    b) repeat accordion fold long strip resulting or make a new strip over into rectangular squares.

    c) repeat process (a) folding the strip into equilateral triangles.

    d) fold, experimenting with rectangles, squares, diamonds.

    e) fold irregular patterns of different shapes, bi-symmetrical, radial, corners, etc.

46. Practice folding, establishing definite folds.

47. Establish folds from 16 up to 100 to create intricate designs.

48. Display skill in unfolding (dry) to develop good craftsmanship.

49. Fold several sheets at once.

50. Identify agents for dying and how to mix them.

    a) Dyes - full strength or diluted

    b) Good coloring full strength

    c) Various gelatins for stiffness and stained glass effects.

    d) For materials dip in salt and vinegar solution for permanence.

51. Synthesize dipping light to dark colors, warm and cool relationships, incorporate up to three color combinations.

52. Display skill in pressing between fingers, hand and even foot pressure (protect between paper toweling) to force dyes deeply into folded areas.

53. Display unfolding technique to the wet paper or cloth.

54. Refold dry work in a different way and re-dip, showing transparencies.

55. Restore by folding and dipping into bleach to subtract color or dilute.

56. Identify pressing process, to control overlapping colors.

57. Select a way of presenting or finishing the cloth or paper.

    a) Hang: wall hanging, banner or pull cord

    b) Mat: picture

    c) Cover an item

    d) Clothing

58. Identify the wax resist process, proper cloth, tools: tongs, pliers, stove, pans and cans, brushes, wax.

59. Identify proper way to melt wax and safety procedures.

60. Fold cloth, same method as tie-dying.

61. Dip folded piece into hot wax with tongs.

62. Identify the need for cool dye baths and proper way to dry material.

63. Employ light to dark color relationship to dry color scale.

64. Display skill in removing wax. Peel, iron, dip in hot water.

65. Shape wire into irregular shapes, dip into hot wax, and apply to fabric.

66. Apply dipped irregular metal objects to fabric.

67. Make a project with the completed fabric.

Objective #5: The student will demonstrate his ability to synthesize art principles in a series of batik projects of increasing complexity developed by him and evaluated by class judgement in a critique.

Activities

68. Identify Batik as an oriental decorative art and describe its use in Javanese wax painting.

69. Analyze the process and perform, drawing the design, applying with a tjanting tool or by brushing the hot wax (beeswax or paraffin onto the stretched cloth, dipping in dyes, rewaxing and dying until design is completed. Removal of wax and ironing.

70. Establish the proper way to stretch the washed material. (Cotton, silk, organdy).

71. Design and execute a wall hanging. Building dye baths from light to dark and rendering a build-up of color on a planned design.

72. Chill final piece and brush contrasting dye or ink, trying to get into the cracks.

73. Design a double piece, and make a pillow.

Objective #6: The student will demonstrate his ability to synthesize art principles in relief printmaking projects to create decorative paper and fabrics through assigned activities given by the teacher as follows:

Activities

74. Identify the potato as one of the simplest printing tools.

75. Cut a basic shape and design the block to create a repeated pattern.

76. Print a completed sheet using the half-drop, full drop, ogee patterns, etc.

77. Render decorative papers or fabric using processes outlined in the printmaking unit.

Objective #7: The student will demonstrate his ability to synthesize the principles of positive and negative relationships through the development of a stencil decoration assigned by the teacher and evaluated by teacher and student in a critique.

Activities

78. Identify and define that the word stencil comes from the Old French word estenceler, which means "to cause to sparkle".

79. Design and cut a stencil for fabric printing.

80. Select cloth, wash and stretch.

81. Identify the textile paints, extendors and stencil brushes.

82. Produce an abstraction using both positive and negative stencil.

83. Overlay concave and convex curves, build a random design.

84. Produce a stencil design that displays stippling as well as brushed treatment for a textural quality.

85. Design and cut a planned 4-6 colored textile stencil.

86. Finish textile depending on the textile paint used.

    a) set in a salt and vinegar bath

    b) bake in a 350^{o} oven for 4 minutes.

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INTRODUCTION TO PRINTMAKING

This course allows the student to explore many types of printing from the most obvious, the finger print, to the use of the lithographic print. In addition, the student will study the history of inks, and making a multi-colored print. Proper ways of printing and producing an edition and the making of a portfolio of prints will be studied.

MAJOR OBJECTIVE: THE STUDENT WILL SYNTHESIZE DESIGN PRINCIPLES AND DEVELOP SUITABLE SKETCHES TO BE USED AS SUBJECT MATTER FOR A NUMBER OF PRINTING ASSIGNMENTS SELECTED BY THE TEACHER AND EVALUATED BY THE STUDENT AND TEACHER IN A CRITIQUE.

Objective #1: The student will increase his understanding of printmaking through experimentation with various textures and surfaces both natural and man-made in activities assigned by the teacher and evaluated by the teacher.

Activities:

1. Read through research how the Chinese used blocks for printing around 400 A. D.

2. Identify the development of multiple wood letter printing, Gutenberg 1450.

3. Define and identify:

   a) planographic printing: surface printing. The image is neither above or below. Lithography.

   b) relief: raised surface, either added or subtracted.

   c) intaglio etching: cutting or engraving into a plate.

   d) serigraphy: (stencil cut) graphic is a process of telling by drawing, seri- is derived from sericulture, the raising of silkworms for silk. Seriography is the art of silk-screening.

4. Produce a thumbprint and develop it into a creative drawing using ink, water colors, felt markers, etc.

5. Select man made and natural material and produce rubbings, using crayons.

6. Identify and perform the proper way to change a brayer, preparing the inking slab and the correct way to clean the working area.

7. Produce a brayer painting.

8. Produce a print using natural material by rolling evenly on paper that is over the object. (leaves, feathers, ferns, flowers)

9. Demonstrate proper method in mounting, labeling and signing prints.

10. Develop a monoprint by:

    a) drawing freely on the plate

    b) finger painting on the surface

    c) working from a planned idea

    d) lifting off with layers of string, wool, etc.

11. Produce a vegetable all over repeat pattern.

12. Make a well designed print using found objects.

Objective #2: The student will apply design concepts in the planning of various plates for printing in the additive and subtractive relief processes selected by teacher and evaluated by the student and teacher as work progresses and on the completion of an edition of prints.

Activities:

13. Define and research the history of inks.

    a) Lamoblack (primitive man) collecting the smoke deposits from oil lamps, mixed with animal fats. (caves in France)

    b) Ivoryblack. Charred ivory bones. Today sheep bones are used. The ink is used for lithography.

(continued next page)

13. (continued)
    c) Charcoal black: burnt cork, beech, willow or vine. Primitive man mixed with animal fat. (It is vine charcoal which we still use today)

    d) Sepia brown (black) obtained from the cuttlefish, squid, octopus, traces back to early times. Source for the ink we use for block printing.

Objective #3: The student will demonstrate application of the elements and principles of design in the planning of designs for printing, using the additive process in a series of activities assigned by the teacher and evaluated by the teacher and student in a critique.

Activities:

14. Execute a freely or controlled glue plate.

15. Design and arrange a string print.

16. Design and adhere a collage that uses related material.

17. Design a cardboard plate that has a variety of cardboards adhered to it in various levels.

18. Design a figure, animal or a living form of your choice that will be used for a plate showing movement in the print.

19. Produce a positive and negative design and use lightweight plastic.

20. Demonstrate proper technique in sealing plates for printing by applying 1 part Elmers glue, 1 part water, or use shellac and dry 24 hours.

21. Prepare background papers, tissue build-up, sponged watercolor, stipple, washes, wrapping paper, sections of newspaper, magazine pages, etc.

22. Demonstrate proper method for pulling a print.

23. Print at least a five series edition.

24. Mount, title, number and sign each print.

Objective #4: The student will demonstrate application of design principles in the design of plates for the subtractive process of printing in problems assigned by the teacher and evaluated by the teacher and student in a critique.

25. Design plates to fit the following materials in which you will take away material. Subtractive Process of Printing.

    a) Incise into a paraffin block, plaster of paris plaque (moist), styrofoam meat tray, oil clay or clay.

    b) Cut into linoleum or wood, identify the proper tools for each of these materials.

26. Produce 8-10 step reduction series as you subtract lines or areas from your plate.

27. Produce an edition of at least 6 prints.

28. Mount, title, number and sign each print.

29. Design a plate that has reversed lettering incorporated into the design.

30. Design multi-print in 3 colors.

31. Establish the proper color areas from the master cut.

32. Establish the register jig and the printing jig.

33. Produce reduction series as work progresses.

34. Print the lightest color and finish with the master cut.

35. Mount, title, number and sign each print.

Objective #5: The student will display application of design concepts in producing designs for rendering in the serigraphic process and evaluated by teacher and student in a critique.

Activities:

36. Identify seri-culture as raising of silkworms for the production of pure silk, graphic-form of reproduction. Serigraphy is the art of printing through pure silk stretched tightly, commonly called silk screen printing.

37. Identify inexpensive substitute for silk: organdy, nylon or dacron.

38. Select a frame that is larger than the planned design.

39. Properly stretch material, and tape frame.

40. Experiment by designing through the material.

    a) Design and cut paper stencils from newsprint.

    b) Apply paint and pressure to adhere stencil to frame.

    c) Design directly on frame by blocking out with applied crayon, lacquer, fingernail polish, rubber cement, shellac, tusche, or glue (50% Lepage's, 40% water, 8% vinegar and 2% glycerin).

41. Identify and define squeege as the tool to pull the paint across the screen.

42. Identify the proper solvents for removing stencils or blockouts applied to the material.

    a) Warm water for the glue and paper stencils (peel off first).

    b) Lacquer film for lacquer film and lacquer. Liquid adheres and removes.

    c) Denatured alcohol for shellac.

43. Design and cut a lacquer film.

44. Adhere film properly to screen.

45. Produce an edition of 10 prints, mount, title, number and sign each.

46. Print a run on fabric at least a yard long.

47. Finish cloth properly, depending on type of textile paint used.

48. Restore frame by removing tape and film with lacquer.

Objective #6: The student will synthesize design concepts, and create drawings for reproduction through the lithographic and etching processes; evaluation will occur between student and teacher as work progresses on plates and on the completion of an edition of prints.

Activities:

49. Identify lithography and etching, and the tools (scriber) being able to distinguish between the two.

50. Design and scratch into a transparent plastic plate.

51. Dab the ink into the lines properly and wipe clean.

52. Establish the plate on the flat bed and exert proper pressure. (paper, damp)

53. Design a drawing for a lithography print.

54. Use grease pencil, crayon or paint on litho plate.

55. Demonstrate proper application of gum arabic and acid.

56. Ink plate, set in bed, apply proper pressure and print.

57. Title, number, sign and mount each print.

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INTRODUCTION TO CERAMICS

The student will learn that historically pottery is one of the first of the arts. Also, he will learn that pottery is at once the simplest and the most difficult of all the arts; simplest because it is the most elemental, the most difficult because it is also the most abstract.

Beginning with the origin of the name "ceramics", (Greek word - keramo - meaning potter's clay), the student will learn to wedge clay properly, punch, coil, produce slabs and create beautiful forms in many procedures. He will experiment in producing different surface decorations and ways of coloring the clay with stains, engobes and with glazes.

MAJOR OBJECTIVE: THE STUDENT WILL DEMONSTRATE APPLICATION OF ELEMENTS AND PRINCIPLES OF DESIGN IN THE CREATION OF POTTERY FORMS THROUGH SEQUENTIAL PROBLEMS ASSIGNED BY THE TEACHER AND EVALUATED BY THE TEACHER AND STUDENT DURING THE FORMING, TEXTURING AND COLORING STAGES AND ON COMPLETION OF THE POTTERY PIECE.

Objective #1: The student will increase his knowledge of sculptural forms through clay problems assigned by the teacher and judged acceptable by student and teacher in a critique.

Activities:

1. Identify and define clay as one of the oldest materials ever worked with in the world.
2. Submit a paper on the characteristics of clay, its easy pliability, and the definition of "body".

3. Submit a paper on the proper way to handle clay, wedging it, keeping it wet while kneading it, using slip for maintaining cohesiveness, and care in the cleaning of the working area after completion. And finally, how to sign it properly.

4. Prepare a ball of clay for working. Wedge it properly in a kneading, pressing, rotary motion.

5. Identify verbally and form in your hands a pinch pot and compare this form of modeling to that of all civilizations throughout the world.

6. Make an animal, person, bowl, etc., from the pinch pot, securing additional pieces of clay with slip. (liquid clay)

   a) bottom should be no thinner than ¼" and no thicker than ½".

   b) edges should be of uniform thickness.

   c) base of bowl should be small and graceful.

7. Identify and display proper method of scoring and joining pieces of clay.

8. Recognize that clay is the right consistency if it does not crack on top surfaces. Add water, rub with finger until crack is filled in and shine vanishes.

9. Roll coils that are ½" to 3/4" in diameter, keep pressure light so coil does not flatten out.

10. Demonstrate technique in building coiled form. Firm well, weld the inside and outside and keep clay wet during construction of the coil piece.

11. Demonstrate by building a slab piece of sculpture using wood slats for frame.

    a) free form dish. Drape over object.

    b) form into a geometric form and make an imaginative animal.

    c) form a box or tray, securely fasten all sides. Reinforce with extra clay. Smooth all seams inside and out.

Objective #2: The student will apply his ceramics skills and design concepts by forming various ceramic projects conceived by the student and judged acceptable by the student and teacher in a critique.

Activities:

12. Construct a coil piece at least 6" in height. Keep work even.

13. Cut a template of cardboard to keep the predetermined shape and size throughout the coiling stages.

14. Build a large slab piece. Texture piece before or after joining.

    a) roll on coarse fabrics.

    b) arrange wire or string and press into clay and roll over.

    c) roll over coarse sands and scratch or sgraffito through exposing the underlying clay.

15. Model simple figure or animal on a frame. Remove before drying. If modeled solid, hollow out.

16. Carve out a lump of clay, either regular or irregular, keeping walls and bottom even.

17. Slice through a lump of clay, making the corner sides irregular and bottom corner and sides even.

18. Create a bas relief in clay that is either round, square, oblong or any shape desired.

    a) build up with rolls of clay for high or low relief, attach with slip.

    b) stress your depressions, projections, various planes and textured surfaces.

    c) check for warping, correct as it dries.

    d) if thick, hollow out vack to prevent cracking.

19. Design and carve in relief, a head figure, animal, bird in soft clay formed in a shape of your choice.

    a) background is kept level at all times.

    b) carve back the forms of your design, one behind the other.

20. Design and model a head, animal or bird in the round.

    a) build a wire or newspaper form.

    b) work on all sides.

    c) give thought to the base.

    d) remove inside supports before drying clay.

21. Carve from a block of clay a sculpture of your choice. Hollow it out before completely dry.

22. Construct a bas-relief or intaglio relief and cast a plaster mold.

    a) press clay into mold.

    b) pour slip into mold.

    c) make one that has high and low planes and textural quality.

23. Model a ceramic piece or cast a one piece plaster model of the object.

24. Cast a 2-piece plaster mold of piece of pottery.

    a) determine half-point of mold.

    b) establish key joints (soap or vaseline exposed surfaces).

    c) pour second half of mold, trimming edges properly.

    d) allow a week to dry.

    e) cast with liquid slip.

Objective #3: The student will apply design elements to the enhancing of his pottery in developmental assignments selected by the teacher and judged acceptable by the teacher and student in a critique.

Activities:

25. Produce textured tiles (6) using a variety of materials.

26. Identify and apply engobe decoration to 6 pinch pots that show a variety of textures, plain walls or combinations.
(continued next page)

26. (continued)
a) engobe is the oldest decorative process: colored liquid clay.

b) engobe is never placed inside and outside, this causes cracks.

27. Demonstrate, by covering textured tiles, the proper way of removing applied stains to pottery.

28. Demonstrate, by glazing a tile, how to brush glaze on a piece and clean base and foot.

29. Identify and define sgraffito. (means scratched)

30. Sgraffito a piece of pottery by applying engobe and scratching to expose the color of the clay.

a) try areas where engobe is wet.

b) try areas where engobe is very dry.

c) experiment with different widths and types of tools.

31. Identify, define, and render a small piece in Mishima.

a) incise a design into clay (hard or semi-hard).

b) dip or brush engobe over piece.

c) scrape off, leaving the color in the recessed portions only.

32. Create a tile using underglaze applications on leather, hardware or bisque. Cover with transparent glaze on the bisque work.

33. Develop several test tiles of glazes assigned by color to each student and handle each in the following ways:

a) apply glaze thickly on one half, thin on the other half with a brush.

b) dip a tile in glaze for different effects.

c) paint a second color over the glaze. Keep a record by writing with stain on back of tile.

d) try spattering a second glaze (record).

e) try dripping a second and third glaze (record).
(continued next page)

34. (continued)
f) try transparent over lined engobe designed tile.

g) try an opaque glaze.

h) place crushed glass on tiles.

i) place marbles set in concave depressions of tile.

j) shake enamel powders; store enamels that are not properly returned to containers in envelopes for this portion of glaze application.

k) use wax and glaze over by brushing, dipping or pouring.

35. Select the glaze application of your choice that will be best suited for your piece of pottery.

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INTRODUCTION TO FIGURE DRAWING

The student will find himself on a firmer foundation if he studies and learns the relationship and characteristic points of measurement in the human figure. Memorizing Latin names for each minute part of the human anatomy is not essential, but knowledge of the basic and important parts of the anatomy so that you can draw a man or woman of any age in any position is essential.

The student must know the human anatomy so well that he will know what liberties he can take to distort the figure to fit the demands of a particular design.

MAJOR OBJECTIVE: THE STUDENT WILL DEMONSTRATE APPLICATION OF CORRECT FIGURE AND FACIAL PROPORTIONS THROUGH DRAWING ASSIGNMENTS USING A WIDE VARIETY OF MEDIA ASSIGNED BY THE TEACHER AND JUDGED ACCEPTABLE BY THE TEACHER AND STUDENT IN A CRITIQUE.

Objective #1: The student will display comprehension of proper proportions of the figure, parts of the figure and the head through developmental drawings assigned by the teacher and acceptable according to the teacher's judgment.

Activities:

1. Recognize that there is no "one way" to draw people and that body and facial characteristics are as different as fingerprints.
2. Identify the three equal parts of the figure (base of the neck to the waist, waist to knee, knee to ankle.
3. Recognize the head as an elliptical shape.
4. Recognize the neck as a cylindrical shape.

5. Recognize the width of the shoulders as two and one half times the width of the head.

6. Recognize the standard measurement of the body to be $7\frac{1}{2}$ heads tall. (not applicable to all individuals)

   a) head, head to center of chest, chest to waist, waist to hip, hip to halfway to knee, halfway to knee, knee to calf, calf to ground line.

   b) fashion figure: longer. 8-8 1/2 heads tall. Tall models are often preferred.

7. Identify and define the basic and important parts of the anatomy of the male and female figure.

8. Recognize that elbows are level with the waist line.

9. Recognize that the elbows are the half way mark in the arm.

10. Recognize that the halfway point of the body is at the base of the hips, top of the legs.

11. Recognize that the wrists meet at the halfway part of the body.

12. Recognize the proportions of the hand, the variety of shapes it can assume, and the planes to be found in it.

13. Recognize the proportions equaling the length of the face. (wrist to end of the longest finger is equal to chin to hairline)

14. Recognize shoulder-hip width difference in the male and the female figure.

15. Recognize that the shape of the front view of a foot can be compared to an equilateral triangle which is almost flat at the bottom.

16. Recognize that the shape of the side view of a foot can be compared to an elongated triangle, the top of which would be the ankle bone.

17. Draw and recognize the relationship of the vertical points in the body.

    a) eyes in relationship to mid points in chest.

    b) shoulders to hips.

(continued next page)

17. (continued)
    c) pivot and tilt of hips in relation to above items.

    d) leg bearing the weight and relationship of shoulders, hips and waist.

18. Recognize the above points when the body is moved into a profile and 3/4 position.

19. Check and recognize the relationship of shoulders, and hips in a rear position.

20. Draw the figure in a seated position.

21. Draw the figure in a semi-prone position.

22. Draw the figure in action, using proper basic anatomy.

23. Draw the figure in 5, 10, 15, 20, 30 minute poses.

24. Group and overlap drawn figures in a pleasing composition.

25. Recognize that the longest line in a face equals the longest line in a side view of a head.

Objective #2: The student will demonstrate application of proper proportions of a head and the shape of the skull and be able to render it in drawing assignments given by the teacher and judged acceptable by the teacher.

Activities:

26. Recognize the head is the shape of an ellipse.

27. Using a soft pencil, locate and establish the head shape in the center of the drawing paper.

28. Draw the various positions of the head: front view, 1/4 turn, 1/2 turn, 3/4 turn, profile, rear of skull and establish an axis line in the face shape.

29. Recognize that the spinal column joins the head at the air holes of the ear. (demonstrate by placing fingers in the ears and pivot the head; fingers do not move)

30. Recognize that the neck is cylindrical in shape.

31. Draw the head in various positions: tilting the head upward, downward, backward, clearly defining the joining of the neck and skull.

32. Recognize and draw the planes of the face and that they establish the characteristics of the face.

    a) forehead plane.

    b) nose plane.

    c) underneath the nose-lip plane.

    d) chin plane.

    e) jaw plane.

    f) cheekbone, widest part.

33. Locate and draw the eyeline, noseline, mouthline, hairline, chin and jawbone and cheekbones in their proper relation to each other.

34. Draw and recognize the proper size and proportion of the ear on the head.

35. Establish and draw the keystone or flat plane at the bridge of the nose.

36. Draw the eyes on an eyeline to illustrate the 5 eye widths on the head and the space of one eye width between the eyes.

37. Draw the shape of the eye with particular attention to the eye socket. Recognize that the eye may be triangular, elliptical, pointed, rounded, partly covered, and these features reflect the nationality of the posed model.

38. Recognize that the eye lid is an important characteristic feature to study in drawing the eye.

39. Draw the width of the lower nose in its proper relationship to the eyes.

40. Draw the width of the mouth as related to the center of the eyeball.

41. Draw the five major parts of the lips.

42. Draw the characteristic lines of the hair and hairline.

43. Draw with full knowledge of the axis of the face and the change in the size and shape of the features by the change in the axis when it turns, twists and shows foreshortening.

Objective #3: The student will demonstrate the application of figure proportions in drawing through a variety of assignments and using different media assigned by the teacher and judged acceptable according to teacher judgment.

Activities:

44. Draw the figure in pencil, crayon or ink.

45. Draw the figure in a variety of positions in contour line.

46. Draw the figure in portraits in overlapping positions using a variety of media.

47. Draw the figure from memory.

48. Draw a reverse of a figure from a posed model.

49. Recognize and draw the figure in perspective.

50. Enlarge and draw facial features and develop into an abstract design.

51. Produce a self-portrait in your choice of media.

52. Draw and observe people singly and in groups. Try to capture individual movements and motion.

53. Draw the figure freely with brush and ink or paint.

54. Draw the figure carefully in pencil and model to create the form.

55. Draw the figure with ball point pen and cross-hatch.

56. Draw the figure with charcoal.

57. Draw the figure with chalk.

58. Draw the figure with a resist method and/or wash-off technique.

59. Draw the figure with charcoal and chalk on gray paper.

60. Illustrate the figure as a collage.

61. Model the figure in plasticene.

Objective #4: The student will demonstrate application of the principles of good figure drawing by depicting the human figure in drawings assigned by the teacher and acceptable according to teacher judgement.

Activities:

62. Draw the correct action from a model.

63. Draw from a posed model.

64. Draw a group of figures to illustrate overlap and space.

65. Draw a careful composition of figures in space.

66. Draw to control position and importance of negative space.

67. Draw a sensitive portrait to capture a feeling of character.

68. Draw figure which will develop an emotional response.

69. Draw figures in action as sports.

70. Draw figures against a background.

Objective #5: The student will demonstrate application of the principles of good figure design by depicting the human figure in a series of projects in both two and three dimensions to illustrate the figure in a variety of ways.

Activities:

71. Design and make a mask based on the human head.

72. Design and make a figure sculpture using tissue over foil.

73. Design and make a wire sculpture using the head, figure or group as the basis for the design.

74. Design and make a figure sculpture using paper mache.

75. Design and make a figure sculpture using cloth and Plaster of Paris.

76. Illustrate the figure in a blockprint.
77. Illustrate the figure as a doll.
78. Illustrate the figure as a costumed or draped figure.
79. Design and create a puppet or marionette.
80. Design and illustrate the figure and fashion.
81. Illustrate the figure in a monoprint.
82. Design a window display with figures for a shop.
83. Design a poster using the figure or figures.
84. Design a TV ad using the figure or figures.
85. Design a TV stage as a background for figures.
86. Draw a dance group with emphasis on rhythm and music.

INTRODUCTION TO FILM MAKING

The word photography means "writing with light" and the usual instrument is a camera. Both motion pictures and slides, however, can be made by applying original images and patterns directly to film, using a brush or pen, or even scratching.

Making movies by hand is a creative experience that gives some insight into how motion pictures "work"; hand painted slides can be created to enlarge into large paintings or they can be designed to be a practical means of communicating ideas.

The student in this course will be introduced to acetate and the many ways it can be changed and worked on to use for reproduction with light. The student will work with and without a camera.

MAJOR OBJECTIVE: THE STUDENT WILL SYNTHESIZE DESIGN ELEMENTS IN THE PLANNING AND RENDERING OF ART WORK IN THE DEVELOPMENT OF ANIMATED FILM, BOTH WITH AND WITHOUT A CAMERA IN A SERIES OF DEVELOPMENTAL PROBLEMS ASSIGNED BY THE TEACHER AND EVALUATED BY THE TEACHER AND THE CLASS AS WORK PROGRESSES AND UPON VIEWING VARIOUS FILMS.

Objective #1: The student will increase his knowledge of film making by working on acetate film in a series of problems assigned by the teacher and evaluated by the teacher and student in developmental steps.

Activities:

1. Define and identify the persistence of vision phenomenon. Film is a record of small pictures projected in rapid succession, momentarily blacked out between one picture and the next.

2. Identify the two basic elements needed for film animation:

   a) story written and transferred to visual drawing.

   b) reproduction of movement.

3. Research the history of film animation.

   a) magic lantern: Athanasus Kircher 1640.

   b) Thaumatrope: John Paris, England 1820.

   c) 1. disc: 2 short threads, image on both sides, spin.
      2. persistence of vision.

      Zoetrope 1850: drum-images painted on the inside. View through slots.

   d) Flickerbook, 1890

   e) Earl Hurd, 1915: American patented the gel process, made the first cartoon - Felix the Cat & Koko the Clown.

   f) Walt Disney - Mickey Mouse.

4. Make a Thaumatrope to see the persistence of vision.

5. Develop a short story and animate by making a Flickerbook.

6. Make a handmade colored slide with contact paper. Take a lift off from a magazine page (clay base).

   a) Design a postage stamp collage from magazine cutouts.

   b) Peel contact paper and adhere selection (rub out all air bubbles).

   c) Soak in warm water and dry.

   d) Enhance with water color and ink.

   e) Mount into ready mount, warm iron.

7. Sandwich natural material (grass, sand, feathers, milk weed pods) between acetate sheets. Make a slide using colored acetate cut into varied designs. Try overlays.

8. Use discarded slides and pierce or scratch a design.

9. Use discarded slides and clear by submerging them in bleach (work in open area) to remove emulsion. Dry and ink on designs.

10. Cover work with colored acetate dyes.

11. Make a photogram (light design).

12. Compose design with 2-3 dimensional objects.

    a) transparent.

    b) translucent.

    c) opaque.

    d) variety of shapes, sizes and textures.

13. Expose for one minute from 3 feet away. Intensity of light depends on density of selected objects. (And also type of camera being used)
14. Wash in developer, 10 to 15 seconds.

15. Place in stop bath 5 seconds.

16. Hold in fixer solution for 10 minutes.

17. Wash in cool water 30 minutes.

18. Dry between paper blotters.

19. Mount.

Objective #2: The student will increase his knowledge of making a film without a camera by working on acetate film with ink and dyes. Evaluation will be by the class and the teacher on viewing the film.

Activities.

20. Demonstrate a way of removing emulsion from old film.

21. Identify a "time ruler" for 16 mm film, 24 frames per second.

a) 1 second	24 frames	=	7.2 inches
b) 5 seconds	120 frames	=	3 feet
c) 10 seconds	240 frames	=	6 feet
d) 15 seconds	360 frames	=	9 feet

22. Apply acetate dyes to a film for 2-3 seconds.

23. Add pattern with ink: free form, stipple, etc.

24. Try scratching lines: zigzag, curves, scrolls, etc. Use tools that produce thick and thin lines.

25. Apply overlays of long lines, dots or dashes to create unity or indicate beat for music.

26. Squirt drops, pull out to form weird shapes or squirt contrasting color and draw together for subtle effects.

27. Try spattering with a stiff brush or over a screen.

28. Apply light dyes and overlap of darker color to produce a feeling of space.

29. Blot with a sponge, do not use cotton as it catches in gate of projector.

30. Cut small notches on the edge of felt piece and drag through drops of dye.

31. Paint in a double frame sequence. Also try three frame omission.

32. Alternate every other frame in sharp active contrast.

33. Split frames lengthwise with a positive-negative motif on each side.

34. Execute a wide out. Add a drop of medium solution (acetate), lift off color by blotting. Wet solution.

35. Change inferior areas by darkening black and scratching out.

36. Try your own fingerprint in tacky dye.

37. Lay threads in tacky dye, press and lift off.

Objective #3: The student demonstrate his ability to formulate a statement that has a humorous, social or political viewpoint and synthesizes his knowledge of art principles by making an animated sequence and filming it with a camera. Evaluation will be between student and teacher as work progresses and on viewing the film.

Activities:

38. Formulate a humorous, social or political statement.

39. Plan a script or outline of a story.

40. Translate these words into visuals (art work).

41. Establish a working schedule.

42. Film alone or in a team.

43. Prepare sound track by selecting music and taping on a cassette.

44. Establish a good synchronization between film and tape recorder. Add a leader to help clarify if necessary.

APPROACHES TO DRAWING

This course will teach the student to become more observant by introducing him to line, shape, form and space, value and texture, and their infinite combinations. Drawing will be executed in pencil, charcoal, brush, crayon and a variety of media. Nature, landscape, perspective and figure drawing will be included with emphasis on spatial cues, light/dark contrasts and the development of form.

MAJOR OBJECTIVE:

THE STUDENT WILL INCREASE HIS COMPREHENSION OF BASIC DRAWING CONCEPTS BY DEFINING AND DESCRIBING HIS ENVIRONMENT IN VISUAL FORM AS DRAWINGS WHICH CAN BE IDENTIFIED AND UNDERSTOOD,ACCEPTABLE ACCORDING TO TEACHER JUDGMENT.

I. A Way to See and Draw

Objective #1: The student will demonstrate application of meaningful observation by drawing simple forms to create the illusion of three dimensions as acceptable according to teacher judgment.

Objective #2: The student will respond positively to visual stimuli by developing an awareness of line, shape, form, value and texture as demonstrated by drawing assignments given and acceptable according to teacher judgment.

Activities:

1. Identify point, line, shape, form.
2. Distinguish between shape and form as 2D and 3D.
3. Define and draw the basic shapes (square, rectangle, triangle, circle).
4. Draw simple isometric forms to illustrate the illusion of depth (3D).
5. Define and draw the basic forms (cube, rectangle, prisms, pyramid, cone, cylinder, plynth, sphere).
6. Draw combinations of simple forms to suggest common, everyday objects.

7. Remove parts of basic geometric forms to suggest common, everyday objects in a drawing.

8. Tone a 10 step value scale from white to black with no visible pencil strokes.

9. Draw and model forms through the use of light and dark values.

10. Draw accurately the textures of at least ten common items.

11. Identify positive and negative space in a drawing.

12. Identify positive and negative shapes in a drawing.

13. Organize and arrange positive shapes to make an interesing composition by grouping or overlap.

14. Use a drawing board properly.

15. Draw an arrangement showing depth, using size variation, value contrast and overlap.

II. Perspective in Drawing

Objective #3: The student will apply principles of 1 and 2 point perspective by drawing combinations of forms in proper perspective to create a convincing illusion of depth as measured by teacher and student judgment in a critique.

Activities:

16. Identify the eye level, viewer's position and vanishing point or points in perspective applications.

17. Draw simple forms in 1 point perspective.

18. Draw simple forms in 2 point perspective.

19. Draw an arrangement of forms in both 1 and 2 point perspective.

20. Model forms in perspective to further develop their three-dimensional qualities.

21. Draw a room, city or landscape illustrating the principles of 1 point perspective.

22. Draw a room, city or landscape illustrating the principles of 2 point perspective.

23. Draw any arrangement of forms using the principles of both 1 and 2 point perspective accurately modeled with a full range of values and textures.

24. Draw a complicated object or combination of objects or forms (motor, watch mechanism, fan, machine parts) to develop texture and forms in space.

25. Draw an arrangement of forms to suggest deep space with normally small objects in the foreground and normally large objects (relative to the other) in the background.

26. Modify shading from foreground (1-5-10) on shading scale through middle ground to 2-4-6 in the background.

III. Figure Drawing

Objective #4: The student will apply his knowledge of form and space by accurately representing the human figure on a two dimensional surface with the illusion of form and depth acceptable according to teacher judgment and student critique.

Objective #5: The student will value the third dimension as a means of creating the illusion of form, the definition of form and space, and the basis of good drawing by representing the 3D qualities of the human figure in drawings acceptable according to teacher and student judgment in a critique.

Activities:

27. Draw the shapes of negative space around a form or figure.

28. Arrange and design negative space as a shape with line, direction, proportion and balance.

29. Represent the action and proportion of the figure in space through a series of 10 second gesture drawings with a large crayon or brush and ink.

30. Arrange three gesture figure drawings on a page to develop interesting negative shapes.

31. Arrange three gesture figure drawings in perspective on a page with variations in size, placement and value and evidence of awareness of negative shapes.

32. Describe the figure as form by drawing only an imaginary string wrapped around the figure to define visually the front, back and sides of all forms including those which are foreshortened.

33. Describe in a drawing the figure as a combination of basic geometric forms such as cylinders, spheres, etc.

34. Develop the form or 3-dimensional qualities of the figure through the use of light and shade and modeled with a full range of values.

35. Model the figure in a variety of media by drawing with pencil, charcoal, conte crayon, wax crayon, pen and ink and suitable papers.

36. Choose the right paper for the right tool.

37. Define and describe the figure with a continuous contour line with eyes on the model and not on the drawing. A cover sheet can be used until the mechanics are understood.

38. Describe in a drawing the form of a spotlighted figure by drawing the darks only.

39. Accurately describe the bilateral symmetry of the figure in a drawing.

40. Draw the figure in correct proportion.

41. Detect and draw individual differences in the human form.

42. Accurately record the action and balance of the figure by recognizing the central axis and the relationship of shoulders, hips, knees, elbows, and other check points.

43. Check the proportion of the drawing by measuring and comparing the drawing with the model.

44. Position the features of the face in proper relationship to the whole head.

45. Draw the head and facial features in a variety of positions.

46. Draw accurate studies of eyes, ears, noses, mouths representative of a variety of expressions and positions including foreshortening.

47. Draw hands accurately in a variety of positions including foreshortening.

48. Draw foot studies in a variety of positions including foreshortening, with and without stockings and shoes.

49. Execute a finished drawing without guidance.

SURFACE DESIGN AND COLOR

This course introduces the student to the basic elements of visual expression: point, line, plane and volume are examined alone and in combination. Organization and arrangement of elements are basic to the course and variations made through changes in size, shape, position, direction, number, interval and density. Basic color theory and lettering will prepare the student for application problems in tempera, graphic processes, collage, montage, crayon, chalk and paint.

MAJOR OBJECTIVE I

THE STUDENT WILL DEMONSTRATE APPLICATION OF BASIC DESIGN PRINCIPLES IN BLACK AND WHITE BY CREATING DESIGNS IN A VARIETY OF MEDIA WHICH ARE ASSIGNED AND EVALUATED BY TEACHER AND STUDENT JUDGMENT.

MAJOR OBJECTIVE II

THE STUDENT WILL DEMONSTRATE APPLICATION OF DESIGN PRINCIPLES IN A VARIETY OF GRAPHIC PROCESSES, COLLAGE, MONTAGE, INK AND PAINT IN THE EXECUTION OF DESIGN PROBLEMS ACCEPTABLE ACCORDING TO TEACHER JUDGMENT.

I. Basic Surface Design

Objective #1: The student will demonstrate application of the controlled positioning of simple design elements in black and white to achieve specific effects by creating designs in a variety of media assigned and evaluated according to teacher judgment.

Activities:

1. Attract the eye to a given point on a blank sheet of paper
2. Attract the eye to a given point in an arrangement of points on a piece of paper.
3. Control the visual energy of a point by varying the size, color, position and density.
4. Arrange a number of points with even intervals to suggest a line.
5. Create line by increasing the density of points and decreasing the intervals between points.

6. Create a variety of lines by arranging points in different ways.

7. Make lines in a variety of different ways (drawn, stamped, cut-out positive and negative, dotted, wavy, thick, thin, in perspective).

8. Make a design using line with direction and action as if it were a moving force (diagonal, curving, in perspective).

9. Make a design using line as a passive stable element, using horizontal and vertical directions only.

10. Examine the ways of changing lines to develop shapes (increase in one direction, increase in two directions, connect a number of lines, repeat lines to build shapes, etc).

11. Illustrate the principle that the dimensions of length and width are primary to shape or plane (or surface, area, field, side, facet of a mass or volume).

12. Show elements advancing and receding from the picture plane as well as on the picture plane.

13. Arrange stable shapes in a stable arrangement with interesting negative shapes resulting.

14. Make a sequence of changes in shape to produce a square from a circle.

15. Make a sequence of changes in shape to produce a triangle from a square.

16. Make a sequence of changes in shape to produce a circle from a triangle.

17. Draw a number of shapes from nature and make a series of sequential variations until a good stylized series of shapes have been designed.

18. (a) cut upper case letters of the basic Roman alphabet with emphasis on shape, proportion and negative space.
(b) cut lower case letters of the basic Roman alphabet with emphasis on shape, proportion and negative space.
(c) cut numerals of Roman style with emphasis on shape, proportion and negative space.

19. Arrange the cut letters of the alphabet into words with emphasis on visual spacing.

20. Design a series of variations of a single letter of the alphabet and through a sequence of changes in shape, proportion and size.

21. (a) Design new letter forms from all the letters in any one word of at least 8 letters by changing their shape, width, height, character, proportion and size. (b) Arrange letter shapes as a flat design to form a square or other simple shape with emphasis on design and not readability.

II. Variables in Design

Objective #2: The student will increase his comprehension of the infinite variations in design and arrangement by designing solutions to teacher assigned problems acceptable according to teacher and student judgment in a critique.

Objective #3: The student will demonstrate application of design variables as finished design projects which display good organization and intelligent control as acceptable according to teacher and student judgment in a critique.

Activities:

22. Examine shapes around us and identify those which are natural.

23. Identify and draw the basic geometric shapes, using rulers and compasses when necessary.

24. Identify and produce found shapes such as ink spots, shadow shapes, oil in water, shapes seen through a drinking glass, through heat waves or shapes designed by squeezing or stretching and distorting familiar shapes.

25. Identify and design invented shapes, those which are mechanically constructed, implied, or freely conceived positive and negative shapes.

26. Organize shapes in a regular repeat pattern, half-drop, and alternating repeat pattern.

27. Design and organize shapes to achieve unity.

28. Design and organize shapes to achieve an illusion of depth by changing the direction of planes in space.

29. Organize shapes illustrating depth using overlap, size change and variations in value and detail.

30. Illustrate infinite depth with emphasis on figure-ground relationships.

31. Illustrate moderate depth with emphasis on figure-ground relationships.

32. Illustrate shallow depth with emphasis on figure-ground relationships.

33. Describe in visual form the basic volumetric masses.

34. Identify and define the basic forms (cube, sphere, cone, prisms, cylinder, pyramid, etc.).

35. Know that the dimensions of length, width, and depth are primary to the form called volume or mass.

36. Identify planes of a volume and the relationship of the parts to the whole.

37. Arrange design elements in a rhythmic organization.

38. Arrange design elements in a dynamic organization.

39. Arrange design elements in a formal balance.

40. Arrange design elements in bilateral symmetry.

41. Arrange design elements in an asymmetrical organization to illustrate informal balance.

42. Arrange design elements in radial symmetry.

43. Arrange design elements in a concentric organization.

III. Design and Color

Objective #4: The student will demonstrate application of basic color theory through a series of color exercises in a variety of media (colored paper, crayon, paint) as assigned by and acceptable according to teacher judgment.

Activities.

44. Paint a color wheel using primary colors only.

45. Paint a 10-step tonal scale in any color.

46. Paint a graduated intensity scale in any color by dulling with additions of a complement.

Objective #5: The student will demonstrate application of design principles in color in graphic design problems assigned by the teacher and acceptable according to teacher and student judgment in a critique.

Activities.

47. Mix secondary colors from primary colors.

48. Mix intermediate colors from primary and secondary colors.

49. Mix tertiary colors from secondary colors.

50. Produce tints and shades of all colors and know them as values.

51. Control the light-dark contrast in a monochromatic harmony.

52. Use a bright-dull contrast in a figure and ground relationship to develop emphasis and rhythm.

53. Vary the format and size of designs.

54. Design and execute a commercial application of all principles of design (package, poster, ad, product, card, direct mail advertisement, etc.)

DIRECT PAINTING

This course offers the student more color theory, color mixing, limited palettes , harmonies and figure-ground relationships. Studies of great paintings will illustrate some ways of handling line, form, space, color, value and texture. Brushwork and spatial cues will be included. Paintings will be developed in tempera and water colors using flat color as design and in a full range of values to develop modeled forms in a naturalistic or impressionistic style. The direct method will be stressed using various techniques of application.

MAJOR OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF BASIC DIRECT PAINTING TECHNIQUES IN PAINTING ASSIGNMENTS USING TEMPERA PAINT AND WITH VISUAL EVIDENCE OF INTELLIGENT CONTROL OF COLOR, METHOD OF APPLICATION AND SPATIAL CUES ACCEPTABLE ACCORDING TO TEACHER AND STUDENT JUDGMENT.

Objective #1: The student will demonstrate application of basic color theory and varied painting techniques in assigned exercises and paintings acceptable according to teacher judgment.

Activities

1. Mix the colors for a complete color wheel.
2. Mix a full range of colors from the primary colors plus black and white.
3. Mix a good black substitute for darkening colors.
4. Mix and paint a graded scale of any or all colors.
5. Use a monochromatic harmony in a painting or exercise.
6. Adjust the consistency of tempera paint.
7. Determine the differences between tempera and watercolors.
8. Realize the qualities of tempera paint.
9. Lower the intensity of a color in a graded scale by adding its complement.

10. Identify the complement of each color on the color wheel.

11. Apply tempera paint evenly and without streaking.

12. Care for equipment and clean brushes properly.

13. Choose the right brush for each painting technique.

14. Apply paint to produce sharp, clean outlines in shapes.

15. Apply paint in a variety of dry brush techniques (long, short strokes, stipple, spatter).

16. Apply paint with a dry brush over painted surfaces as scumbling.

17. Produce a variety of textures by scumbling.

18. Produce both texture and color change by scumbling.

19. Produce a variety of textures with sticks, dried weeds, sponge, cardboard, tissues pressed or drawn through wet painted surfaces.

20. Produce a variety of textures by applying paint with sticks, cardboard, sponge, weeds, tissue, cotton, etc.

21. Mix a good color-mixed gray.

22. Mix a number of colors in tempera to match swatches of colored paper, cloth, ribbon and natural objects with attention to both color and texture.

Objective #2: The student will demonstrate application of effective handling of color and organization of design elements in spatial relationships assigned to produce specific effects in direct painting acceptable to teacher and student judgment in critique.

Activities

23. Produce colors which appear to advance from the picture plane.

24. Produce colors which appear to recede into the picture plane.

25. Produce the illusion of size variations in any given shape by changing the color only.

26. Produce varying effects in a single color by changing the background color only.

27. Express linear movement through an organization of shapes.

28. Establish a point of emphasis somewhere along a line of movement in a composition.

29. Select and compose three colors representative of light, medium and dark values.

30. Use contrast of light and dark colors in a composition.

31. Illustrate contrasts of light and dark colors and small and large areas to create a point of interest in a design.

32. Paint with torn or cut shapes of colored tissue paper, developing colors by overlapping shapes.

33. Create an arrangement of related basic shapes, some of which should overlap.

34. Paint a design in three colors and create a feeling of transparency where two shapes overlap by mixing the colors of the shapes involved.

Objective #3: The student will demonstrate application of color theory, painting technique (skills) and spatial concepts in direct paintings of assigned subjects acceptable according to teacher and student judgment in a critique.

Objective #4: The student will apply his ability to draw correctly and compose intelligently in preparation for painting by preliminary sketches assigned by the teacher and judged acceptable by teacher and student critique.

Activities-

35. Examine the works of famous painters to see how space, color, value, form and texture are controlled.

36. Recognize the work of several painters from all periods in history.

37. Arrange a number of objects in a harmonious organization in a given space for a painting subject.

38. Compose and organize shapes of arranged objects into a good compositional sketch in preparation for painting.

39. Draw each object in its rightful amount of space and in its proper proportion.

40. Paint in all the darks which appear in a subject for a painting.

41. Paint all the middle values which appear in a subject for a painting after the darks have been applied.

42. Paint the light values and highlights of a painting last, reconciling all the value relationships as needed.

43. Develop in a painting textures representative of the objects in the arrangement or subject.

44. Control the values and contrasts in a painting to create a feeling of space and depth.

45. Paint forms which are visually convincing but not photographic.

46. Control advancing and receding colors in a painting.

47. Simulate all surfaces of all objects in a painting.

48. Make one color primary in a painting to achieve unity.

49. Produce evidence in a painting that all objects reflect each other in color.

50 Produce evidence in a painting that the ground and background reflect the colors of all the objects.

51. Use varnish with tempera when desired for flexibility or finish.

52. Complete a painting without guidelines, to determine what learning has been accomplished.

BASIC FORM DESIGN

This course introduces the student to basic design in three dimensions. Different methods of sculpture are examined and produced in a variety of materials. Relief sculpture, the additive processes and subtractive process are included. Paper, cardboard, discards and common everyday objects are used to construct sculptures in addition to clay and plaster. Surface treatment and design principles are examined and creativity encouraged. All work is original.

MAJOR OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF BASIC DESIGN PRINCIPLES IN THREE DIMENSIONS BY CREATING SCULPTURAL FORMS REPRESENTATIVE OF THE BASIC METHODS OF BUILDING AND USING A VARIETY OF APPROPRIATE MATERIALS AS SCULPTURES ASSIGNED BY THE TEACHER AND ACCEPTABLE ACCORDING TO TEACHER JUDGMENT.

I. Design

Objective #1: The student will display comprehension of basic principles of three dimensional design by changing a two dimensional design into three dimensions as a relief sculpture, acceptable according to teacher judgment.

Activities:

1. Translate a 2D design of positive and negative shapes into a bas-relief design making the step into three dimensions.
2. Identify low, medium and high relief.
3. Make a relief sculpture which will use light and shade to emphasize its relief qualities.

Objective #2: The student will demonstrate application of basic design principles in three dimensional design by creating simple sculptural forms constructed in the round to illustrate a variety of controlled assignments acceptable according to teacher judgment based on the following suggested activities.

Activities

4. Expand paper into a 3D form by cutting, folding, twisting, scoring to produce a well balanced, rhythmic sculpture.

5. Make a paper sculpture with a suitable base, structural soundness, balance and height.

6. Make a paper sculpture which is visually interesting and balanced from any angle and with interesting use of positive and negative space.

7. Build a construction of separate shapes with emphasis on unity through the repetition of line and shape, and variety through changes in unit size.

8. Effectively use light and shade to emphasize the inherent qualities of a sculpture in the round.

9. Achieve balance in sculptural forms whether formal or informal.

10. Locate the central axis in any sculptural form.

11. Design surface treatments relative to form.

12. Design a new surface for a simple volumetric form to visually destroy its form through illusion.

13. Illustrate basic principles of 3D design in all work.

14. Build a free line in space to suggest rhythm and motion.

II. Additive Sculpture

Objective #3: The student will demonstrate application of the additive process in creating sculptural forms with evidence of good design including skillful handling of materials and surfaces by creating an assigned sculpture using this method acceptable according to teacher judgment.

Activities:

15. Identify materials suitable for the additive processes of sculpture.

16. Make an armature of wire, mesh, screening, etc. to support a built-up sculpture.

17. Build upon an armature with papier mache, wood mache, etc.

18. Make a workable mache pulp from ordinary classroom materials.

19. Refine surfaces of mache to prepare surfaces for finish.

20. Design a suitable finish for mache in paint, lacquer, stain, varnish, etc.

21. Show that the dimensions of height, width, and depth are primary to all sculptural forms (volumes, masses, etc.).

22. Show in a sculpture that the relationships between height, width and depth constitute proportion and proportionate relationships.

III. Ceramics

Objective #4: The student will demonstrate application of good design and skillful handling of materials in a sculptural form by constructing a clay sculpture using the slab method and acceptable according to teacher judgment based on the following suggested activities.

Activities

23. Understand the basic properties of clay.

24. Experiment with textures in clay.

25. Wedge clay and adjust its water of plasticity.

26. Use a variety of tools in handling clay and know their uses.

27. Keep clay plastic as needed.

28. Dry clay evenly and without cracking or warping.

29. Roll an even slab of clay.

30. Make a simple sculptural form from slabs of clay.

31. Texture the surface of a clay sculpture to enhance its form.

32. Apply a suitable finish to a clay sculpture.

33. Construct a volumetric form to illustrate informal balance and asymmetrical design.

IV. Subtractive Method

Objective #5: The student will demonstrate application of good design in 3D and skillful handling of material in a sculptural form created by the subtractive process (carving) as an assigned sculpture acceptable according to teacher judgment as based on the following suggested activities.

Activities:

34. Identify materials suitable for the subtractive process of sculpture and know their properties.

35. Mix plaster of paris properly and without lumps.

36. Cast a block of plaster of paris in a mold.

37. Carve an abstract form in plaster, producing a design which is rhythmic, asymmetrical and with some negative space.

38. Produce an interesting contrast of textures on a plaster form.

39. Use a variety of knives and tools for achieving different effects on plaster surfaces.

40. Produce a variety of suitable finishes for plaster.

41. Suitably finish a carved plaster sculpture to define and describe its form.

V. Summary

Objective #6: The student will demonstrate comprehension of basic sculptural concepts by producing evidence of such acquired knowledge in sculptural projects as acceptable according to teacher judgment.

Activities

42. Create forms freely without patterns.

43. Develop imagination through creation of forms which are uniquely personal.

44. Identify and describe sculptures which are additive.

45. Identify and describe sculptures which are subtractive.

46. Identify and describe sculptures which are constructions.

47. Identify and describe sculptures which are bas-relief.

48. Discuss intelligently the differences in sculptures when shown a variety of 3D forms.

49. Design and execute a finished sculpture in a method of his own choosing without assistance to produce evidence of learning.

50. Identify method of construction when shown several sculptures.

DRAWING TECHNIQUE AND MEDIA

This course concentrates on drawing and the development of skills with a variety of media. Perspective and figure are stressed along with such common elements as line, form/space, texture, color and rhythm. Composition and effective use of space are important aspects of the course. Finished drawings and free sketches also provide varied experiences in a number of appropriate media.

MAJOR OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF BASIC DRAWING STRUCTURE AND TECHNIQUE IN A VARIETY OF MEDIA AS DRAWINGS ASSIGNED BY THE TEACHER AND ACCEPTABLE ACCORDING TO TEACHER AND STUDENT JUDGMENT IN A CRITIQUE.

I. Drawing

Objective #1: The student will demonstrate application of spatial cues and basic concepts of drawing in a variety of media by producing finished drawings assigned by the teacher and acceptable according to teacher and student judgment in a critique.

Activities

1. Render a finished drawing in perspective.
2. Develop spatial relationship in a drawing through value contrasts.
3. Develop spatial relationships in a drawing through contrasts of size and detail.
4. Develop spatial relationships in a drawing through overlap and color.
5. Develop spatial relationships in a drawing through reflection.
6. Develop convincing textures in a drawing.
7. Compose a drawing successfully and give reasons for arrangement.
8. Render a finished drawing in pencil.
9. Render a finished drawing in charcoal.
10. Render a finished drawing in pen and ink.
11. Render a finished drawing in brush and ink.

II. Figure Drawing

Objective #2: The student will demonstrate application of basic concepts of good drawing and spatial relationships to the drawing of the human figure through assignments given by the teacher and acceptable according to teacher and student critique.

Activities.

12. Position a figure drawing on a page to produce a good figure/ground relationship.

13. Locate and utilize the check-points that keep a figure drawing in balance.

14. Control the symmetry and balance of the figure in any pose.

15. Convincingly capture the action of the figure.

16. Draw the figure from memory.

17. Draw a figure with accurate proportions from a model.

18. Draw a figure in combination with another form.

19. Draw a figure in an environment from life.

20. Draw accurate studies of hands and feet from life.

21. Draw drapery over a figure to define the hidden form.

22. Draw a figure in everyday clothing from a model.

23. Draw a figure in costume from a model.

24. Define a spotlighted figure from life by drawing the darks only.

25. Describe the form of a model with washes of ink.

26. Develop a wash drawing of a figure with India Ink and pen or stick.

27. Model the figure in pen and ink with line only by shading with lines and/or cross-hatching.

28. Draw and model a figure from memory without a model.

29. Elongate a figure to develop a fashion proportion.

30. Simulate many materials and textures in a variety of media.

31. Choose the proper paper for each drawing medium.

32. Define and describe "tooth" in a paper and know how to use it.

33. Translate shapes of values from an ink-wash figure drawing to positive and negative shapes.

34. Finish a positive and negative figure drawing in a creative way.

III. Figure Composition

Objective #3: The student will demonstrate application of spatial cues and sound figure drawing concepts by drawing groups of figures in composition on the page to create specific effects as assigned by the teacher and acceptable according to teacher and student judgment.

Activities

35. Arrange a group of gesture figure drawings on a page to create exciting negative shapes.

36. Arrange a group of gesture figure drawings on a page to show depth.

37. Draw a group of figures from life.

38. Arrange a group of figures on a page to create interesting figure/ground relationships.

39. Use a group of figures in a finished drawing in an environment.

40. Use a group of figures in a drawing to express an idea.

IV. Portrait

Objective #4: The student will demonstrate application of drawing principles to portraits in a variety of media as drawings assigned by the teacher and acceptable according to teacher and student judgment in critiques.

Activities

41. Draw head and face from life in correct proportions.

42. Draw the head and face in all positions: tip, twist, and tilt.

43. Render a finished portrait in pencil, charcoal, conte crayon, or pen and ink.

44. Draw the plane breaks of the face and head in a contour line.

45. Draw the plane breaks of the face and head including foreshortening.

46. Draw the figure to emphasize plane breaks.

47. Draw the figure in mixed media to express an idea.

48. Draw the figure in a variety of positions including foreshortening.

49. Draw the figure with pastels.

ADVANCED SURFACE DESIGN AND COLOR

This course deals with continuing principles of design, the variables of design, and advanced color theory with application problems. Media are varied including pen and ink, collage, paint and printmaking. Calligraphy, poster design, greeting cards, and commercial design projects further develop skills and applications.

MAJOR OBJECTIVE

THE STUDENT WILL SYNTHESIZE DESIGN PRINCIPLES BY DESIGNING AND EXECUTING A SERIES OF PROJECTS ASSIGNED BY THE TEACHER AS PROBLEM-SOLVING PROJECTS. ACCEPTABLE PERFORMANCE WILL BE JUDGED BY THE TEACHER AND STUDENT IN CRITIQUES.

I. Organization and Arrangement

Objective #1: The student will demonstrate application of basic design principles, color theory and spatial relationships in a variety of media by creating specific visual answers to problem solving assignments made by the teacher and acceptable according to teacher judgment.

Activities:

1. Reduce a drawing to a variety of shapes.
2. Translate shapes from a drawing into light, medium and dark tones.
3. Compose shapes in three values into an arrangement which is representative of an original drawing.
4. Translate dark, medium and light shapes into values of one color in composition.
5. Describe and use a monochromatic harmony in a design.
6. Build meaningful shapes from negative space.
7. Organize positive and negative shapes as design units in a creative way.
8. Control direction and movement of shapes in an arrangement.
9. Control balance and proportion in an arrangement of shapes.
10. Translate an arrangement of black, gray and white shapes into values of color.

II. Organization and Space

Objective #2: The student will demonstrate application of the infinite variables of arrangement of design units and spatial relationships in a series of teacher assigned projects of a problem solving nature acceptable according to teacher and student judgment in a critique.

Activities

11. Locate, define and describe the picture plane.
12. Arrange shapes to advance from the picture plane.
13. Arrange shapes to recede into the picture.
14. Control spatial relationships in a composition.
15. Vary the size of design units proportionately.
16. Vary the shape of design units.
17. Vary the position in space of design units.
18. Vary the direction of design units.
19. Vary the number of design units.
20. Vary the density of design units.
21. Vary the intervals between design units.
22. Use radial symmetry and color in a design.

Objective #3: The student will analyze and support statements in a critique of design projects or as written analysis of his own projects and that of his fellow students acceptable according to teacher judgment.

Activities:

23. Analyze and describe relationships of shapes.
24. Analyze, define, and describe relationships of color and ground.

Objective #4: The student will demonstrate application of color theory and the principles governing spatial relationships of color in design as a series of problem solving projects assigned by the teacher and acceptable according to teacher and student judgment.

Activities

25. Control the spatial qualities of color in design.

26. Experiment with a number of figure and ground relationships.

27. Use light/dark contrast effectively in a design.

28. Use bright/dull contrast effectively in a design.

29. Use warm/cool contrast effectively in a design.

30. Use maximum contrast for emphasis in a design.

31. Use line or shape and color in space to create the illusion of depth.

32. Use line or shape and color to create the illusion of a warped surface.

33. Use line, shape, and color to create optical illusions in a design.

34. Examine a wide range of colored papers, watercolors and inks in developing design projects.

35. Examine the color blending qualities in colored tissue paper for collage work.

III. Printmaking Applications in Design and Color

Objective #5: The student will demonstrate synthesis of design and color principles by producing a series of graphic designs assigned as problem solving assignments by the teacher and acceptable according to teacher and student judgment in a critique.

Activities

36. Make a design using stencils.

37. Make rubbings from a variety of relief surfaces.

38. Identify and charge a brayer.

39. Define and describe relief printing.

40. Make a plate for relief printing with simple everyday objects (string, cardboard, paper, etc.).

41. Seal a printing plate in preparation for printing.

IV. Design and Lettering

Objective #6: The student will demonstrate his ability to apply the disciplines of calligraphy as hand lettered pages acceptable to teacher and student judgment.

Activities

44. Letter the upper case letters calligraphically with a nib pen.

45. Letter the lower case letters calligraphically with a nib pen.

46. Make numerals calligraphically with a nib pen.

47. Design and letter a page of calligraphic letters and numerals.

48. Design a product incorporating some calligraphic lettering.

Objective #7: The student will demonstrate his ability to design interesting letters through combinations of modifications of skeleton letters acceptable to teacher and student judgment.

Activities:

49. Modify letters by changing relative height and width.

50. Modify letters by changing line width in a uniform way.

51. Modify letters by changing line width in a non-uniform way, vertical elements becoming wide, horizontal elements narrow, diagonal elements wide or narrow based on calligraphic forms. (Exceptions to Rule: N, U, Z.)

52. Modify any of above designed letters by adding serifs.

53. Learn the Trojan Roman designed letters (considered the most beautifully designed letters).

54. Modify any of the above by adding color, pattern, texture, outline or value contrast.

55. Complete a page of five or six words demonstrating a wide range of letter designs using any one or combination (when possible) of above modifications.

Objective #8: The student will demonstrate synthesis of design principles, color theory and spatial relationships in design as problem solving projects assigned by the teacher and acceptable according to teacher and student judgment in a critique.

Activities:

56. Design a school product (banner, stationery, book covers, seal).

57. Design a poster to promote an idea.

58. Design a commercial product or project without guidelines to produce evidence of learning.

59. Combine colors intelligently for specific effects.

60. Select and mix colors quickly and knowledgeably.

61. Control balance, direction and size of shapes and colors in a collage.

62. Control texture in collage.

63. Use collage as a base for relief prints.

64. Design or tone effective papers for printmaking.

65. Organize and print a multiple image by printing from the same plate a number of times on the same print.

66. Design a multicolor print using more than one plate.

67. Design a plate for each color in a print.

68. Print an edition of multicolor prints.

69. Express his own ideas in a design.

70. Design without patterns or direction sheets.

71. Create visual images from the imagination.

72. Determine appropriate media for specific application.

INDIRECT PAINTING

This course introduces the student to painting in layers and a more sophisticated approach to color mixing and blending. Both opaque and transparent watercolors are examined and the possibilities and limitations are explored. Temperature contrasts and saturation lead the student into better handling of color and color relationships. Brushwork and special effects are stressed in all painting. Subject matter is varied with some abstract and some representational painting to provide a more complete experience.

MAJOR OBJECTIVE

THE STUDENT WILL SYNTHESIZE PAINTING CONCEPTS BASIC TO THE IMPRIMATURA (INDIRECT) METHOD AND WATERCOLOR METHOD BY PREPARING PAINTINGS USING THESE METHODS IN SUBJECTS ASSIGNED BY THE TEACHER AND JUDGED AS ACCEPTABLE BY TEACHER AND STUDENT CRITIQUE.

I. Advanced Color - Complements and Saturation

Objective #1: The student will demonstrate application of principles of color and temperature change in complementary colors by executing paintings using a saturation contrast assigned by the teacher and acceptable according to teacher and student judgment in a critique.

Activities:

1. Further examine the characteristics of opaque watercolors (tempera).
2. Mix warm and cool variations of a single hue.
3. Paint a variety of warm tones of a single hue in a shape on a ground of cool tones of the same hue.
4. Paint warm against cool of a single hue to produce a temperature contrast.
5. Sketch an interesting arrangement of related shapes as discovered in a single object.
6. Arrange shapes in a circular format for a painting.
7. Choose a related format for specific shapes in a painting.
8. Mix a good color-mixed gray from complementary colors.
9. Paint warm and cool colors to cancel each other's characteristics when mixed together in equal amounts.
10. Mix colors representative of a saturation contrast.
11. Mix a key color for a painting.

12. Use fully saturated color to create a spot of emphasis.

13. Describe and control intensity in a color.

14. Use a saturation contrast in a painting.

Objective #2: The student will demonstrate application of spatial cues in color and painting technique by painting projects assigned in tempera by the teacher and evaluated by teacher and student in critiques.

Activities

15. Create an illusion of depth through color using a controlled saturation contrast.

16. Adjust the value of all colors in a saturation contrast.

17. Apply paint evenly without streaking.

18. Adjust the consistency of tempera paint.

19. Paint sharp edges on shapes in a painting.

20. Choose the correct brush for any painting task.

21. Clean and store brushes properly.

22. Justify color choices in a painting.

23. Mat a finished painting effectively.

II. Preparation for Painting

Objective #3: The student will apply his ability to draw correctly and compose intelligently in preparation for painting by preliminary sketches and arrangements assigned by the teacher and judged acceptable by teacher and student critique.

Activities:

24. Make accurate preparatory sketches for painting.

25. Make a series of sketches exploring the possibilities of different points of view using the same subject.

26. Arrange subject material for a painting in an interesting composition.

27. Sketch the subject on a page to create interesting negative space.

IV. Imprimatura Method of Painting

Objective #4: The student will demonstrate application of the Imprimatura Method of representational painting by painting in tempera a subject of his own arrangement as a convincing visual statement judged acceptable according to student critique.

Activities:

28. Prepare a toned ground for a painting.

29. Sketch the subject of the painting with a brush and thin paint on a toned ground.

30. Apply colored glazes to develop color in an under-painting.

31. Develop color and texture in a painting by scumbling.

32. Use varnish with tempera in a painting.

33. Create interest in the negative space in a painting.

34. Adjust tempera paint for glazing by thinning and adding liquid soap to increase fluidity.

35. Develop interesting surfaces by applying paint over glazes.

36. Apply paint with a palette knife.

37. Develop a painting from glazes to impasto in layers.

38. Visually define and describe details convincingly in a painting.

39. Visually define and describe textures convincingly in a painting.

40. Control values of color in a painting to develop form.

41. Establish a consistent light source in a painting.

42. Complete a successful representational painting in opaque tempera paints.

43. Evaluate his own painting.

V. Creative Painting and Basic Abstraction

Objective #5: The student will demonstrate application of design and color principles in painting by creating an abstract resist painting in tempera based on a previous representational drawing or painting. Evaluation will be by class judgment in critiques.

Activities

44. Identify the work of several well known painters.

45. Transfer shapes from a finished drawing to a design of interesting abstract shapes.

46. Vary shapes to improve design by changing size, position, direction, number, density and/or interval.

47. Mix a number of colors from a limited palette by adjusting value, temperature, and intensity.

48. Adapt and abstract a subject for a tempera resist painting.

49. Identify paper with "tooth" for tempera resist painting.

50. Execute a painting using the tempera resist method.

VI. Watercolor Painting

Objective #6: The student will apply principles of traditional watercolor technique in painting as a series of experiments and paintings assigned by the teacher and evaluated by student judgment in class critiques.

Activities:

51. Recognize the differences between opaque and transparent watercolors and techniques.

52. Examine the characteristics of transparent watercolors.

53. Develop colors with washes of transparent color on dry paper (dry color).

54. Paint wet into wet with transparent watercolors for special effects.

55. Prepare watercolor paper for painting.

56. Create textures in a watercolor with dry brush, sponge and tissues.

57. Define details with a fine brush to finish a watercolor and make a convincing statement.

58. Block out areas of a watercolor painting by masking with rubber cement or wax.

59. Produce fine white line details by scratching out with a sharp instrument.

60. Create moods with watercolor techniques.

61. Execute a finished watercolor from sketches and memory.

VII.

Objective #7: The student will demonstrate synthesis of design, color and painting concepts in a painting of his own choosing by combining all elements in a watercolor to be evaluated by student judgment in a class critique.

Activities:

62. Apply principles of perspective to painting.

63. Apply design principles to all painting.

64. Use color effectively in a painting.

65. Control spatial qualities of color in a painting.

66. Express ideas visually in paintings of varied techniques.

Objective #8: The student will demonstrate his ability to evaluate paintings intellectually by participating in class critiques which will produce verbal evidence of his level of achievement and judged as acceptable by fellow students and teacher.

Activities:

67. Analyze and evaluate paintings executed in any of the indirect techniques.

STUDIO I

This course provides the student with opportunities to explore the available media independently. He will develop his designing ability in the area of his own choice. Style, appropriateness, and personal expression will be stressed along with technique and media. This is a studio course where the student can develop visual images in both two and three dimensions. Creativity is primary to the course. Projects should be designed with specific themes in mind.

MAJOR OBJECTIVE I

THE STUDENT WILL DEMONSTRATE SYNTHESIS OF DESIGN AND COLOR PRINCIPLES IN A SPECIALIZED AREA OF HIS OWN CHOOSING TO DEVELOP PROFICIENCY IN THAT MEDIA THROUGH A PROGRAM OF SEQUENTIAL AND DEVELOPMENTAL ACTIVITIES DESIGNED BY TEACHER AND/OR STUDENT TO FILL A NEED OR DESIRE. PRODUCTS OF SUCH STUDY WILL BE EVALUATED AND JUDGED BY FELLOW STUDENTS IN A CRITIQUE.

MAJOR OBJECTIVE II

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO SYNTHESIZE ART PRINCIPLES IN ANY VISUAL FORM. PROJECTS WILL BE PERFORMED IN A CHOSEN AREA SUBJECT TO PHYSICAL LIMITATION AND EVALUATED BY CLASS JUDGMENT IN CRITIQUES.

Objective #1: The student will demonstrate application of design concepts and principles in a specialty area of his own choosing. Projects should be designed according to the following activities. Proficiency in that area of concentration and application of design skills will be determined by class judgment in critiques.

Activities

1. Develop an idea in a visual form.
2. Apply a theme to any creative art or craft form.
3. Choose a specialty area of art to develop in depth.
4. Identify and use organic shapes in a design.
5. Identify and use mechanical organization in a design.
6. Apply design elements to all applications.
7. Apply design principles to all applications.
8. Apply color principles to all design applications.
9. Illustrate the spoken word.
10. Illustrate the written word.
11. Illustrate personal dreams and desires.

12. Illustrate an idea through any chosen medium.

13. Exhibit design control in all independent projects.

14. Create imaginative products which reflect development.

I. Relief Printmaking

Objective #2: The student will demonstrate his ability to synthesize art principles in a series of relief printmaking projects of increasing complexity developed for or by him and evaluated by class judgment in critiques.

Activities:

15. Design and execute a variety of relief prints.

16. Explore exciting variations of relief printmaking.

17. Use many materials for surface enrichment in relief printmaking.

18. Create new images by printing with different materials.

19. Describe the fundamental principles of relief printmaking.

20. Organize printable materials in a cohesive design.

21. Create movement through repetition of printing.

22. Use color in prints.

23. Produce several monoprints.

24. Produce several string prints.

25. Produce several variations of cardboard prints.

26. Produce prints from plates made by the additive method.

27. Produce prints from plates made by the subtractive method.

28. Print over varied backgrounds.

29. Produce several collographs.

II. Additive Sculpture

Objective #3: The student will demonstrate his ability to synthesize art principles in three dimensions as sculpture projects using the additive materials developed for or by him. Such projects will be evaluated by class judgment in critiques.

Activities

30. Build and use armatures for a variety of materials.

31. Choose materials suitable for additive sculptures.

32. Choose and construct a suitable armature for a given material.

33. Create a number of sculptures by the additive method.

34. Illustrate the human figure in a sculpture.

35. Build a figure sculpture on an armature.

III. Designing with Fabrics and Yarns

Objective #4: The student will demonstrate his ability to synthesize art principles in visual form as tie-dyed, batik or macrame design projects performed in increasing complexity and developed for or by the student. Evaluation will be by class judgment in critiques.

Activities

36. Explore the potential of fabric and dyes.

37. Apply the principles of wax resist to a multi-colored batik.

38. Produce a series of batiks in a variety of colors.

39. Mix dyes properly for batik and tie-dyeing.

40. Tie-dye a series of patterns in a variety of colors.

41. Control overlapping colors in immersion dyeing.

42. Make the basic knots for macrame products.

43. Arrange the basic macrame knots in a design.

44. Develop macrame designs with a variety of cords.

45. Design and construct a macrame product with different colors.

IV. Mosiacs

Objective #5: The student will demonstrate his ability to synthesize art principles as mosaic projects of increasing complexity and developed for or by him. Evaluation will be by class judgment in critiques.

Activities

46. Research mosaics and mosaic construction.

47. Create several appropriate designs in color for mosaic applications.

48. Experiment with a variety of tile shapes and sizes in the designing of a mosaic.

49. Prepare test tiles to determine clay shrinkage, glaze color and shapes desired for use in a mosaic.

50. Adjust all design relationships as necessary to successfully translate the original design into colored clay tiles and finished mosaic design.

51. Shape, color and fire all tiles, using clay and engobes or glazes.

52. Design and create a mosaic by the direct method.

53. Mix and finish a mosaic with grout.

54. Color grout for special effects.

55. Evaluate and justify all decisions made in design and procedure, finished product.

ADVANCED DRAWING TECHNIQUE AND MEDIA

This course is designed to produce finished drawings in a variety of media. It also deals with the reproduction of drawings by the processes of etching (acetate plate) and lithography (Litho-Sketch). This studio course brings together all early concepts of drawing, composition and design, figure analysis, texture and chiaroscuro. Advanced composition problems are presented as part of the drawing problems.

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MAJOR OBJECTIVE I

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO SYNTHESIZE ADVANCED DRAWING AND COMPOSITION CONCEPTS THROUGH A SERIES OF FINISHED DRAWINGS AND REPRODUCTIONS IN A VARIETY OF MEDIA IN PROJECTS ASSIGNED BY THE TEACHER AND EVALUATED BY TEACHER/STUDENT JUDGMENT IN CRITIQUES.

MAJOR OBJECTIVE II

THE STUDENT WILL SYNTHESIZE ART CONCEPTS AT AN ADVANCED LEVEL OF SKILL DETERMINED BY THE TEACHER AND JUDGED BY ADVANCED STUDENTS IN CLASS CRITIQUE.

I. Composition

Objective #1: The student will apply advanced composition concepts in all drawing projects as illustrated in a variety of media as assigned by the teacher and judged by student and teacher critique.

Activities

1. Define and apply composition as the science of organization and combination.
2. Compose the elements of a drawing into an interesting and balanced arrangement.
3. Identify and use opposition in a composition of elements.
4. Identify and use continuity in a composition of elements.
5. Identify and use radiation (or concentration) in a composition of elements.
6. Identify and use mechanical resistance (tension) in a composition of elements.
7. Identify and use movement in a composition of elements.
8. Identify and use the elements of composition in the vertical plane.

9. Identify and use the elements of composition in perspective.

10. Adapt subject matter to the format of the picture.

11. Adapt the format to accommodate the subject.

12. Arrange subject matter to facilitate further designing of the surface.

13. Properly mat and sign a finished drawing.

II. Advanced Drawing Skills

Objective #2: The student will apply advanced technical skills and handling of materials to drawing assignments made by the teacher and evaluated by student and teacher judgment in critiques.

Activities:

14. Execute a fully rendered finished pencil drawing in a full range of values.

15. Execute a drawing which gives evidence of understanding of the principles of perspective.

16. Illustrate depth in an original finished drawing.

17. Illustrate the textural variations in an original finished drawing.

18. Illustrate chiaroscuro in an original finished drawing.

19. Have a working knowledge of 3 point perspective.

20. Execute a drawing with fully modeled forms.

21. Set up a good working situation with the drawing board.

22. Model forms in pencil without visible pencil lines.

23. Model forms in pencil with line only.

III. Technique and Media

Objective #3: The student will demonstrate his ability to synthesize advanced drawing techniques in a series of finished drawings in a variety of media assigned by the teacher and evaluated by student judgment in class critiques.

Activities:

24. Execute a finished drawing in pen and ink.
25. Model forms in a drawing with line only.
26. Model forms in a drawing by cross-hatching.
27. Model forms in a drawing by stippling.
28. Render a completed drawing in brush and ink.
29. Create many different kinds of line with brush and ink.
30. Create many different textures with brush and ink.
31. Draw with a pointed stick and ink.
32. Model the figure with ink washes.
33. Produce an evenly graded ink wash representative of a full range of values.
34. Render a finished portrait in pencil.
35. Render a portrait in charcoal.
36. Render a portrait in conte crayon.
37. Render a portrait in charcoal and chalk.
38. Render a costumed figure in charcoal and chalk.
39. Render a costumed figure in ink wash and stick and ink.
40. Use ink washes to build form in a figure drawing.
41. Illustrate many cloth textures in a variety of media (fur, leather, satin, lace, denim).

42. Further develop skills in fashion illustration.

43. Develop an original style in fashion illustration.

44. Draw in a variety of unusual media (incised line in clay, wax, plaster using sticks, wire, fingers, etc.)

45. Create new effects by drawing with ink and non-drawing tools (sticks, cardboard, cotton, toothpicks, etc.).

46. Draw with color using crayons or chalk (pastels).

47. Draw creatively with magic markers in color.

IV. Drawing for Reproduction

Objective #4: The student will demonstrate his ability to synthesize advanced drawing concepts and techniques in a series of prints designed to communicate with the viewer and reproduced in methods assigned by the teacher to be evaluated by student judgment in class critiques.

Activities:

48. Etch a drawing on an acetate plate for printing.

49. Ink and wipe an acetate plate for printing.

50. Print an edition of original acetate etchings.

51. Print a series of etchings on a variety of papers and grounds.

52. Sign and number an edition of etchings.

53. Prepare a proper mat for prints.

54. Prepare a suitable drawing for the Litho-Sketch process.

55. Identify and describe the lithograph pencil, crayon and tusche.

56. Describe the differences in lithographers materials and their unique characteristics.

57. Handle litho-sketch plates properly to avoid fingerprinting.

58. Prepare a master plate for a series of lithographs by drawing with lithographer's pencil, crayon or tusche or any combination of these.

59. Sensitize a litho-sketch plate to prepare it for inking.

60. Print an edition of lithographs using a litho-sketch plate.

61. Explain the principles involved in the printing of lithographs.

62. Clean and preserve a litho-sketch plate for storage.

63. Print lithographs on a variety of papers.

64. Tone a lithograph with washes of color.

65. Create finished drawings which reflect today's world.

66. Create finished drawings which reflect the student's place in the community.

67. Create finished drawings which have a message or communicate visually.

68. Identify famous artists who produce or produced etchings. (Rembrandt, Durer, Da Vinci)

69. Identify famous artists who produce or produced drawings for communication or propaganda purposes. (Goya, Daumier, Gropper, Kollwitz)

70. Identify famous artists who produce or produced lithographs. (Goya, Daumier, Gropper, Kollwitz, Picasso)

DESIGN AND MEDIA

Students will be free to choose an area of design concentration. Work should give evidence of understanding in all design areas. The application of design principles should be evident in all media.

MAJOR OBJECTIVE

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO DESIGN IN A SERIES OF DESIGN PROJECTS OF INCREASING COMPLEXITY IN A SPECIALIZED AREA OF HIS CHOICE (I-V). PROJECTS WILL BE EVALUATED BY TEACHER AND STUDENT JUDGMENT IN WRITTEN AND ORAL CRITIQUE.

I. Relief Printmaking

Objective #1: The student will display comprehension of the principles of relief printmaking as a series of introductory exercises illustrating printing methods from relief surfaces and judged acceptable according to student judgment.

Activities

1. Explore the newer and more exciting variations of relief printmaking.
2. Develop an awareness of materials available for surface enrichment in printmaking.
3. Define and describe the principles of relief printmaking.
4. Recognize nature-formed shapes and their design potential.

Objective #2: The student will apply principles of good design, color and relief printmaking, as a series of prints of increasing complexity and evaluated by the student in written and oral critique.

Activities

5. Produce an additive relief plate for printing.
6. Arrange a cohesive design in a rubbing of natural shapes.

7. Produce a feeling of movement through multiple printing of the same unit.

8. Control color and value in all prints.

9. Produce a subtractive relief plate for printing.

10. Explore the potential of cardboard and use it in different ways for printmaking.

11. Design exciting background papers for relief printmaking.

12. Control overprinting and spatial relationships.

13. Create exciting effects by combining overprinting, overvariation and background interest.

14. Design and produce a series of string prints.

15. Define and describe the intaglio process of printmaking.

16. Produce a non-color embossed print of a relief printing plate.

17. Prepare paper for intaglio printing by dampening.

18. Print from an additive plate using the intaglio method.

19. Print from an additive plate using the relief method.

20. Produce a well designed collage of interesting found materials which will print interesting shapes and surfaces.

21. Print a series of collographs using more than one color (intaglio process).

22. Print on a variety of creative backgrounds.

II. Color and Mixed Media

Objective #1: The student will demonstrate his ability to synthesize complex color relationships in design as mixed media projects of increasing complexity assigned by the teacher and evaluated by teacher and student judgment in written and oral critique.

Activities

A. Principles of Color Theory

1. Demonstrate a working knowledge of color theories and harmonies.

2. Demonstrate a working knowledge of contrasts, values, and intensities of colors and their relationships.

3. Analyze color and its relationships, natural or artistically conceived.

4. Demonstrate a working knowledge of hue, intensity, and value.

5. Defend and describe all color selections in poster design.

6. Critique color intelligently in all art work.

B. Application of Color Theories

7. Transfer color as light into color as pigment.

8. Mix and use the primary, secondary, intermediate, and tertiary colors.

9. Mix the tints and shades of every color on the standard color wheel in at least a 7 step graduation.

10. Darken colors with a color-mixed black.

11. Illustrate changes in a hue when lightened or darkened.

12. Identify and control the light and dark contrasts of color.

13. Describe and illustrate the value relationships of the pure hues.

14. Describe and illustrate the most attractive colors, the advancing colors, the receding colors.

15. Identify and mix colors representative of the saturation contrast.

16. Identify and illustrate a temperature contrast using two colors.

C. Design and Color Applications

17. Identify and illustrate a temperature contrast using one color.

18. Mix a good color-mixed gray.

19. Darken colors without black pigment.

20. Control the spatial relationships of color, shape, and ground.

21. Paint shapes in correct color relationships to develop form.

22. Adjust the value, intensity and temperature of any given color or harmony.

23. Apply principles of color theory to create specific effects in all art work.

24. Apply principles of color theory to develop a focal area or area of emphasis.

25. Design and develop a monoprint using a monochromatic harmony.

26. Develop interesting textural and linear treatments in a monoprint.

27. Identify and illustrate a temperature and value contrast in a painting.

28. Identify and illustrate a contrast of value, temperature and saturation in a two color relationship in a painting.

29. Develop the form of a recognizable image by painting the correct colors and color relationships in shapes to make the closer parts project and the background shapes recede.

30. Paint and model forms with warm and cool neutrals only by adjusting temperature, saturation and value relationships.

31. Illustrate the potential of a triadic harmony in painting by color mixing with tissue and/or paint.

32. Illustrate the potential of an analogous harmony in painting by color mixing with tissue and/or paint.

33. Illustrate the potential of a split-complementary harmony by color mixing with tissue and/or paint.

34. Design and execute a tissue paper collage which gives evidence of control of value and intensity relationships in an analogous harmony.

35. Illustrate color emphasis in a tissue paper collage.

36. Illustrate the emotional qualities of color in a tissue collage.

37. Illustrate rhythm in a tissue paper collage.

38. Illustrate color and value transition in a tissue paper collage.

39. Illustrate a split-complementary harmony in a collage using the complement of analogous colors for accent and emphasis.

40. Control the balance of color in all projects through skillful handling of value, intensity and temperature.

41. Design with colors which will vibrate when used together in the correct proportion and explain why.

42. Design and execute a poster which will produce evidence of color control of hue, value, intensity, harmony, emphasis and balance.

43. Design and execute a poster with impact.

44. Design and execute a poster which will communicate visually.

45. Represent today's society in a visual way in a poster.

46. Adjust color by mixing pigments for good color relationships in any given assignment.

III. Serigraphy

Objective #1: The student will synthesize his knowledge of complex design and color relationships as a series of stencil and silk screen prints of increasing complexity assigned by the teacher and judged by teacher and students in written and oral critiques.

Objective #2: The student will demonstrate his ability to produce design projects as stencil and silk screen prints in a series of projects of increasing complexity assigned by the teacher and judged by teacher and students in critiques.

Activities

1. Design and print three overlapping colors using three paper stencils in the positive and negative.
2. Develop new colors from overprinting.
3. Block out all areas and shapes that should not be printed.
4. Create many different textures from overprinting with stencils.
5. Apply color over stencils with a Brayer, stencil brush, sponge, spray paint.
6. Analyze the limitations of loose paper stencils.
7. Analyze the effects of overlapping colors.
8. Produce a number of identical prints from loose paper stencils and silk screen and squeegee using at least three colors.
9. Overprint and register additional colors using loose paper stencils and a silk screen and squeegee.
10. Choose a suitable pigment for a silk screen printing.
11. Adjust pigments and consistency for screen printing.
12. Draw a squeegee properly over a silk screen to print.

13. Select and use a compatible pigment and screen when silk-screening.

14. Stretch a screen over a frame so that it is even, taut, and straight-grained.

15. Tape and seal a stretched and prepared screen.

16. Register a multicolor serigraph by using guides on the baseboard.

17. Attach frame to baseboard and pad properly for even color application.

18. Identify and properly use all equipment needed for serigraphy.

19. Define and describe serigraphy as printmaking using the process of silk screen printing.

20. Adjust colors for printing by mixing.

21. Adjust colors on a print by overlap.

22. Develop many colors from a few by controlling overlaps and textures in screen printing.

23. Translate a finished drawing into shapes suitable for printing using the lacquer film method.

24. Identify and color each shape in a design using only three colors and the colors resulting from the mixture of those colors.

25. Separate the colors in a design by areas which are to be printed by making a separate color map for each color.

26. Cut a lacquer film stencil for each color to be printed.

27. Carefully register each color stencil to fit, allowing a slight overlap in places to guarantee proper fit.

28. Adhere lacquer film to screen properly in preparation for printing.

29. Tape and seal screen for printing.

30. Make corrections and repairs in a lacquer film stencil.

31. Print clear, sharp and even color using the lacquer film method.

32. Use color intelligently and effectively in silk screen printing.

33. Use serigraphy as a fine arts medium.

34. Use the tusche and glue method of silk screening.

35. Design creative prints using combinations of silk screen techniques.

36. Develop new methods of blocking out pigments for screen printing.

IV. Commercial Design

Objective #1: The student will synthesize his knowledge of complex design and color relationships as a series of commercial design projects assigned by the teacher and evaluated by student and teacher judgment in a critique.

Activities:

1. Design and construct a hand-bound book.

2. Design a book jacket for a book.

3. Design a jacket for a record (single or album).

4. Design a flyer to announce a new product.

5. Design an ad to introduce a new product.

6. Design a product to fill a need.

7. Design a package for a new product.

8. Design a point of purchase display for a new product.

9. Design a series of posters based on a single theme.

10. Design a poster to be produced by blockprinting.

11. Design a poster and produce it by silk screening.

12. Design a poster to be used with black light and fluorescent paint.

13. Design a poster using one word as the major design element.

14. Design a poster which will recreate a period in history.

15. Design and print an edition of greeting cards for a suitable occasion.

16. Design and produce a calendar for students and school.

17. Design a school emblem or seal.

18. Design a school banner or flag.

19. Design an advertisement for a school product to be run in the school newspaper.

20. Paste-up an ad for production.

V. Sculpture

Objective #1: The student will synthesize his knowledge of design and color in three dimensions as a series of sculpture projects using the additive method and a variety of media assigned by the teacher and evaluated by student in written and oral critique.

Activities:

1. Define and construct a variety of armatures for sculptures.

2. Build a suitable armature for a specific form.

3. Build a suitable armature for a specific material.

4. Choose suitable materials for built-up sculptures.

5. Identify sculptures which have been made by the additive process.

6. Prepare suitable finishes for many materials.

7. Design surface treatments which will describe the sculptural form.

8. Produce evidence of the principles of good design in sculpture.

9. Design a wire armature for a papier mache form.

10. Prepare a good papier mache pulp.

11. Prepare a suitable finish for papier mache (sand and paint, varnish, glaze).

12. Build a wire armature for a sculpture of a human figure.

13. Build the human form over a wire armature with plaster-soaked strips of cloth.

14. Mix plaster of paris properly without lumps or air.

15. Adjust Plaster of Paris with vinegar to slow its setting.

16. Prepare exciting finishes for plaster.

17. Refine and smooth plaster surfaces by screening or sanding.

18. Color or tone plaster surfaces for specific effects.

19. Design and build an abstract sculpture in the round.

20. Use wood mache or sculp-metal in a sculpture in the round.

21. Mix a suitable wood mache.

22. Create a suitable finish for wood mache.

23. Examine the many ways to use sculp-metal in sculpture.

24. Control the relationships of material to form and surface.

25. Identify and discuss the works of famous sculptors (Moore, Arp, Giacometti, Armitage).

26. Test materials for compatibility in combination.

27. Create new and exciting combinations of material for building up sculptures.

ADVANCED PAINTING

Students will work in a painting medium of their choice with emphasis on development of individual style. Representational, abstract and non-objective painting will be examined in tempera, acrylic, watercolor, collage, and mixed media.

MAJOR OBJECTIVE

THE STUDENT WILL APPLY PAINTING CONCEPTS IN A SERIES OF PAINTINGS EXECUTED IN THE MEDIA OF HIS CHOICE WITH THE SUBJECT DETERMINED BY TEACHER AND CLASS. EVALUATION WILL BE BY TEACHER AND STUDENT JUDGMENT IN WRITTEN AND VERBAL CRITIQUE.

I. Representational Painting

Objective #1: The student will demonstrate application of drawing and organizational concepts in preparation for painting as preliminary sketches and color notes as assigned by the teacher and evaluated by teacher judgment.

Activities

1. Make accurate detailed sketches preliminary to painting.
2. Select and arrange a good variety of objects for a still life painting.
3. Analyze and describe the alla-prima method of painting.
4. Identify the works of famous painters who painted still life subjects (Cezanne, Delacroix).
5. Sketch landscape scenes in preparation for painting.
6. Make thumbnail color sketches from notes.
7. Translate color notes into full statements of shape and color.
8. Change the mood of a color sketch by changing color.
9. Choose the most interesting thumbnail sketch for development as a painting.

10. Select several white objects to be used as still life elements.

11. Arrange white objects in an interesting composition.

12. Mix several good off-whites by using complementary colors and white.

13. Mix off-whites from primaries, secondaries, complements, analogous colors or combinations.

Objective #2: The student will demonstrate application of technical skills in the handling of tempera, acrylic or oil paint as exercises and paintings assigned by the teacher and evaluated by teacher judgment.

Activities:

14. Define and illustrate ways to use glazing, scumbling, dry brush and sgraffito in painting.

15. Note color and textures on sketches for painting.

16. Use a palette knife for applying paint.

17. Experiment with different ways of applying paint.

18. Mat and sign paintings for presentation.

Objective #3: The student will synthesize principles and concepts of drawing, organization and painting technique as a series of paintings executed in a method assigned by the teacher and evaluated by students in critiques.

Activities:

19. Translate subjects of life into the language of paint.

20. Paint several studies of an arrangement of objects in the alla-prima method.

21. Mix and adjust values of colors.

22. Paint studies in a monochromatic palette.

23. Analyze and describe the imprimatura method of painting.

24. Paint a still life arrangement using the imprimatura method of painting.

25. Paint a still life painting using a full palette.

26. Develop a complete landscape painting from notes and sketches.

27. Tone ground with an underpainting of opaque paints.

28. Transfer a selected sketch by drawing with thin paint over a toned underpainting.

29. Underpaint with values of one color, warm or cool colors or with a combination.

30. Paint the whole picture at once by painting the dark values first, the medium values next and the lights last.

31. Paint the image allowing the underpainting to show through the paint.

32. Finish painting with high lights and accents.

33. Execute a painting without guidance in a chosen medium to give evidence of progress and growth.

34. Use a white ground and many shades of off-white for a painting.

35. Paint a finished still life painting using off-whites only.

36. Apply principles of imprimatura painting to white on white painting.

Objective #4: The student will evaluate design and technique in painting both in preliminary selections and as integral parts of finished painting in written and verbal critique evaluated by teacher judgment.

Activities:

37. Evaluate his own work intelligently.

38. Choose subject matter for its design potential in a painting.

II. Abstraction

Objective #1: The student will demonstrate application of design and organizational skills in abstract paintings executed in a variety of media and evaluated by student judgment in critiques.

Activities:

A. Technique

1. Prepare a toned underpainting with colored tissue paper and other papers.
2. Develop collaged underpainting with glazes of opaque watercolor and inks.
3. Build impasto areas over a collaged ground.
4. Use sgraffito effectively in an impasto area.
5. Create a variety of painting techniques with palette knife.
6. Use a pen or stick and ink for line over tempera paint.
7. Use pastels, crayon or chalk over opaque paint.
8. Paint to develop the qualities of line, color, shape, form, space and texture.
9. Paint an emotional response to a contemporary situation.

B. Abstract Painting

10. Paint a collage of visually exciting materials with textural interest.
11. Design a collage of relief materials as a ground for painting (wood, metals, textiles, yarn, sand, etc).
12. Seal and tone a relief ground in preparation for painting.
13. Paint a relief collage in closely related colored glazes, wiping the upper surfaces to develop lights.
14. Make a collage of colored papers and natural objects. (Leaves, straw, dried weeds, any fairly flat shapes.)
15. Abstract a three dimensional subject by flattening the forms and making the shapes exciting.

16. Abstract by making flat shapes appear curved in a front to back direction (concave, convex).

17. Translate common forms into cubistic forms in a painting.

18. Paint the color and shape of an intangible word or thought in a painting.

19. Paint the abstracted figure in full color.

20. Paint an abstracted portrait in full color.

III. Watercolor Painting

Objective #1: The student will apply design, drawing, organizational, and painting skills in a series of watercolor paintings evaluated by student judgment in critiques.

Activities:

1. Make accurate detailed sketches preliminary to painting.

2. Sketch landscape scenes in preparation for painting.

3. Select and arrange a variety of objects for a still-life subject.

4. Make thumbnail color sketches from notes.

5. Translate color notes into full statements of shape and color.

6. Change the mood of a color sketch by changing color.

7. Choose the most interesting thumbnail sketch for development as a painting.

8. Control and maintain the transparency of watercolors.

9. Wet and stretch paper in preparation for watercolor painting.

10. Lift colors from a pan for watercolor painting.

11. Charge and point a brush for watercolor painting.

12. Paint a flat wash of watercolor on wet or dry paper.

13. Paint a graded watercolor wash, working from dark to light.

14. Blend watercolors on wet or dry paper.

15. Produce lines of great variety with a brush and watercolors.

16. Demonstrate and use dry brush techniques on wet or dry ground.

17. Demonstrate and use stippling and spattering with watercolors for special effects and accents.

18. Reserve white areas with resists of rubber cement, candle wax, wax crayons.

19. Use a knife or razor blade to scratch out fine white lines to sharpen forms.

20. Paint a simple still life in transparent watercolors working from light to dark values.

21. Create details and textures in a watercolor painting.

22. Create depth and form in a watercolor painting.

23. Add white paint or scratch color away to develop highlights if needed in a watercolor painting.

24. Select brushes for broad washes, medium shapes and fine details.

25. Clean and store equipment properly.

26. Paint to maintain the transparency that is characteristic of watercolors.

27. Paint a landscape in transparent watercolors with evidence of space and atmosphere.

28. Make several quick watercolor sketches preliminary to a final painting.

29. Paint a landscape, street scene, seascape or cityscape using special techniques where applicable.

30. Paint an abstract composition using watercolor techniques and color as the design units.

31. Use watercolors and chalk in a painting.

32. Use watercolors and ink in a painting.

33. Use watercolors in figure painting.

34. Use watercolor in portrait painting.

INDEPENDENT STUDIO II

MAJOR OBJECTIVE

THE STUDENT WILL DISPLAY A SET OF VALUES FOR THE FIELD OF VISUAL ARTS AS INDICATED BY HIS/HER DEMONSTRATED ENTHUSIASM IN PURSUING THE ACTIVITIES WITHIN THIS LEVEL OR OTHER APPROPRIATE ACTIVITIES SUGGESTED BY THE TEACHER.

Objective #1: The student will analyze the skills needed for successful work in several areas of interest in the art field as indicated by oral discussion with the teacher or the submission of outlines to the teacher.

Objective #2: The student will evaluate an area of his/her interest in: (1) advanced drawing and painting, (2) sculpture, (3) illustration, (4) printmaking, (5) fashion illustration, or (6) crafts (macrame, batik, mosaics, enameling, weaving, or any combination of these). The intent of the selection should be that of making a tentative selection of an area for vocational or avocational concentration. The success of this evaluation will be measured during a critique between teacher and student(s) and a written outline of the evaluation.

Objective #3: The student will demonstrate application of all of the skills essential to his/her choice of a project for this level as measured by the teacher's previous experience with the student, observation of the student, and/or tests of the student's competencies.

Objective #4: The student will demonstrate the application of the most productive use of time in the completion of the selected project as demonstrated in teacher-student conferences and teacher observation.

Objective #5: The student will synthesize his/her work in an independent project to produce a college portfolio according to guidelines established by the teacher. The project will be evaluated in terms of those guidelines.

BASIC 3-D DESIGN

MAJOR OBJECTIVE

THE STUDENT WILL APPLY PRINCIPLES OF GOOD 3D DESIGN IN PROJECTS OF INCREASING COMPLEXITY ASSIGNED BY THE TEACHER AND EVALUATED BY TEACHER OBSERVATION AND JUDGMENT.

I. Design Concepts

Objective #1: The student will display comprehension of simple 3D design concepts in a series of sculptural exercises assigned by the teacher and evaluated by teacher judgment.

Activities

1. Arrange overlapping lines in space to produce shapes that are unified.
2. Arrange overlapping lines in space to produce stable shapes.
3. Arrange overlapping lines in space to create dynamic, angular shapes with direction and action.
4. Arrange positive and negative shapes in a 2D design, with a variety of sizes proportionate to the shape.
5. Arrange positive and negative shapes in a 2D design with a point of emphasis.
6. Translate a 2D design of positive and negative shapes into a bas-relief design in 3D.
7. Use light and shadow to emphasize 3D qualities in a form.
8. Make a single piece of paper stand by folding only.
9. Expand paper into a 3D form by cutting, folding, scoring, twisting to produce a well balanced, rhythmic paper sculpture with attention to the development of positive and negative shapes.
10. Make a suitable paper sculpture which is visually balanced and interesting from any angle.

11. Understand and appreciate works of great sculptors and architects.

12. Identify sculptures which are assemblages or constructions.

13. Identify sculptures which are bas-relief.

II. Design Applications

Objective #2: The student will apply principles of good 3D design in a series of sculpture projects assigned by the teacher and evaluated by teacher observation and judgment.

Activities

14. Make a paper sculpture with a suitable base, structural soundness, balance and height.

15. Build a construction from separate linear units (toothpicks, folded paper girders, straws, plastic or balsa strips, etc.)

16. Build a symmetrical structure from separate units.

17. Build a construction of separate shapes with emphasis on unity through the repetition of line and shape, and variety through changes in unit size and proportion.

18. Build a construction of more than one material to introduce variety of shape, line, and texture.

19. Build a free line in space to suggest rhythm and motion (wire, ribbon, mesh, string).

20. Build a closed volumetric form from separate flat shapes.

21. Illustrate the dimensions of height, width, and depth as primary to all sculptural forms (volumes, masses, etc.).

22. Illustrate in a sculpture that the relationships between height, width, and depth constitute proportion and proportionate relationships.

23. Design and construct a sculpture of flat planes which imply curves and rhythm.

24. Design and construct a volumetric form to illustrate formal balance and symmetry.

25. Construct a volumetric form to illustrate informal balance and asymmetrical design.

26. Design and construct a sculptural form of volumetric units to achieve balance, height, and variety.

27. Achieve balance in sculptural form whether formal or informal.

28. Locate the central axis in any sculptural form.

III. Surfaces and Form

Objective #3: The student will apply his knowledge of basic concepts of 3D design and surface relationships in a series of simple exercises and sculpture projects assigned by the teacher and evaluated by teacher and student judgment in a critique.

Activities

29. Arrange a simple motif in a variety of patterns for surface treatments.

30. Manipulate a variety of textures and changes in texture for interesting surface treatments.

31. Design surface treatments relative to form.

32. Design a suitable positive and negative surface for a basic cylinder to illustrate continuity on a surface.

33. Design a new surface treatment for any discard which will define and describe its form.

34. Design a surface for a simple volumetric form (cube, sphere, pyramid, etc.) to visually destroy its form through illusion.

IV. Design and Media

Objective #4: The student will apply principles of good design in 3D in a variety of media as sculptural projects assigned by the teacher and evaluated by teacher and student judgment in a critique.

Activities

35. Construct an assemblage of related found objects to develop a form from other forms, with evidence of understanding of design principles.

36. Treat the surface of an assemblage for maximum definition of form without loss of interest and textures.

37. Select suitable materials for constructions and assemblages.

38. Select suitable adhesives for many different materials.

39. Select compatible surface treatments for a variety of materials.

40. Illustrate basic principles of 3D design in all work.

41. Create forms freely without patterns, directions, instructions or texts.

42. Choose materials which are suitable for a specific idea.

43. Design and construct a sculpture without assistance to produce evidence of learning.

Objective #5: The student will evaluate class sculpture projects according to application of design concepts and relationships of parts through verbal participation in critiques.

Activities

44. Identify sculptures which give evidence of good design and tell why.

45. Analyze the differences between sculptures when shown a variety of 3D forms.

BASIC HANDBUILDING IN CLAY

This course introduces the student to clay and its basic construction techniques. The student will explore the material, the pinch, coil and slab constructions and elementary textures and decorative treatments.

MAJOR OBJECTIVE

THE STUDENT WILL APPLY HIS KNOWLEDGE OF CLAY AND GLAZES IN CERAMIC DESIGN WHICH EXHIBIT DESIGN CONTROL IN A SERIES OF SIMPLE CERAMIC PIECES ASSIGNED BY THE TEACHER AND EVALUATED BY TEACHER JUDGMENT.

I. Clay as a Material

Objective #1: The student will display comprehension of the characteristics of clay and engobes as materials used in ceramic construction and decoration. Projects will be assigned and evaluated by the teacher judgment.

Activities:

1. Adjust the water of plasticity of clay.
2. Describe the characteristics of earthenware.
3. Wedge clay to remove air bubbles.
4. Make a test for air bubbles in the clay.
5. Test clay for workability by rolling a small coil around the index finger.
6. Sketch several ideas for pinch pots.
7. Make a simple pinch pot or other simple pinched form.
8. Produce a smooth, blemish-free surface on clay.
9. Incise a line design in clay.
10. Define and describe the uses of engobes.
11. Use engobes as scraffito decoration.

12. Use engobes as mishima decoration

13. Identify and describe below-surface decorations.

14. Identify and describe leather-hard clay.

15. Identify and describe bone-dry clay.

16. Dry finished pieces evenly and without cracking.

17. Store clay in a plastic condition.

18. Clean tools and self without getting clay in the sink drain.

19. Sketch an idea for a finished pinch pot including intended surface decoration.

20. Design and surface treat a finished pinch pot.

Objective #2: The student will demonstrate application of proper coil building techniques in ceramics by producing a variety of coil pots assigned by the teacher and evaluated by teacher judgment.

Activities:

21. Roll coils of even thickness.

22. Smooth inner surfaces of all pots.

23. Knit coils properly for complete and lasting bond.

24. Score and apply slip for permanent bond between two surfaces.

25. Mix a usable slip from either prepared clay or clay flour.

26. Use ceramic tools for their proper uses and in the proper way.

27. Build a symmetrical pot using the coil method.

28. Build an asymmetrical pot using the coil method.

29. Construct a coil pot with a smooth surface.

30. Construct a coil pot with exposed coils.

31. Construct a coil pot with a textured surface.

32. Construct a coil pot employing decorative coil construction and negative space.

Objective #3: The student will demonstrate application of surface enrichment techniques using clay by producing interesting surface treatments which relate to specific coil-built ceramic forms as demonstrated by the teacher and evaluated by teacher judgment.

Activities

33. Texture a coil pot with the fingers or tools in the traditional coil over coil method.

34. Add pre-formed pieces such as handles, spouts, etc. to develop the design of a coil pot.

35. Smooth both inside and outside surfaces of a coil pot to obliterate any evidence of coil construction.

36. Use sprigging as a surface decoration.

37. Identify above-surface decoration.

38. Sketch a working drawing (life-size) for a final coil pot. Drawing must include surface decoration and measurements.

39. Construct a final coil pot in any chosen method, carefully following a working drawing for size and detail.

III. Glazing

Objective #4: The student will apply knowledge of commercial glazes as a surface enrichment technique to all ceramic ware produced in class and evaluated by teacher judgment as evident in the finished product.

Activities

40. Know the characteristics of glazes.

41. Apply glazes evenly with a proper brush.

42. Glaze surfaces by pouring.

43. Adjust the consistency of commercial glazes.

44. Use glazes in a creative way.

45. Choose glazes which will enhance the ceramic form.

46. Combine glazes for interesting surfaces.

47. Test all glaze combinations before glazing a finished pot.

IV. Simple Slab Building

Objective #5: The student will demonstrate application of proper slab construction and simple draping as a method of ceramic construction. Projects will be assigned by the teacher and evaluated by teacher judgment.

Activities:

48. Roll an even slab of clay.

49. Drape a slab over a hump for a simple spontaneous form.

50. Texture a slab by rolling clay on a variety of different surfaces (burlap, nylon laundry bag, dried weeds).

51. Prevent a draped slab from sticking to a form.

52. Remove a slab from a hump at the correct time.

53. Finish a spontaneous slab for standing, hanging, etc. at the proper stage of stiffness.

54. Pre-design a stiff slab rectilinear form on paper.

55. Make a cardboard pattern for the above design.

56. Cut and stiffen slabs sufficiently to stand and join together with care in joining.

57. Surface treat to develop interest.

V. Summary

Objective #6: The student will demonstrate comprehension of general problems in ceramic handbuilding and glazing techniques and their causes by recognizing the effects of such problems through observation and evaluated by teacher observation and judgment.

Activities:

58. Identify ceramics made by the pinch method.

59. Identify ceramics made by the coil method.

60. Control the problems of shrinkage in drying clay.

61. Recognize the use of plaster bats.

62. Determine the forms best made by coiling.

63. Determine the forms best made by slab construction.

64. Describe crazing and its causes.

65. Describe crawling and its causes.

66. Describe blistering and its causes.

SLAB VARIATIONS IN CLAY

MAJOR OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF SLAB CONSTRUCTION TECHNIQUES IN CERAMICS BY CREATING A VARIETY OF SLAB PIECES ILLUSTRATING VARIOUS ASSIGNED METHODS OF BUILDING AND FINISHED WITH APPROPRIATE TEXTURES AND GLAZES. EVALUATION WILL BE BY TEACHER JUDGMENT UPON OBSERVATION.

I. Preparation of Slabs

Objective #1: The student will demonstrate application of proper slab building techniques in preparation of slab constructions through a series of exercises assigned by the teacher and evaluated by teacher and student judgment upon observation.

Activities

1. Prepare clay properly for handbuilding.
2. Roll an even clay slab.
3. Make a variety of impressions in clay by stamping with everyday objects.
4. Make a variety of textures in clay by manipulating tools or objects in a pushing, twisting or dragging action.
5. Dry a simple slab perfectly flat without warping.
6. Organize and apply foreign matter to the surface of wet clay for textural interest.
7. Build textures with applied foreign materials which will burn out in firing.
8. Build textures with applied foreign materials which will survive firing.
9. Control the drying of slab constructions to prevent warping and cracking.
10. Adjust clay with grog when necessary.

11. Adjust clay for special textural effects with sand, grog, coffee grounds, vermiculite, gravel, etc.

II. Slab Variations in Building

Objective #2: The student will demonstrate application of a variety of slab building methods as a series of slab constructed projects assigned by the teacher and evaluated by teacher and student judgment upon observation.

Activities:

12. Design and build a ceramic piece from a soft draped slab.

13. Complete a draped slab piece by adding the necessary finishing pieces (legs, handles, spouts, etc.).

14. Construct ceramic pieces by draping and double draping.

15. Make a ceramic pot by pressing a slab into a form or mold (press mold).

16. Make suitable rims and finishing touches to give professional results.

17. Repair minor defects successfully.

18. Surface treat finger marks and construction smudges to match all-over texture.

19. Make a cardboard pattern or model for a stiff slab construction.

20. Control the problems of clay shrinkage in drying slab pots.

21. Reinforce joined slabs with a soft coil.

22. Mix a suitable slip for joining slabs.

23. Score and apply slip for proper bonding of slabs.

24. Store clay and slabs in proper condition during construction of any piece.

25. Store prepared slabs for stiffening.

26. Stiffen clay slabs without warping for easier handling during construction.

27. Texture slabs in patterns relative to form.

28. Pierce walls of slab pieces for decorative effects.

29. Make covers and drop rims for slab pots.

30. Make functional handles for slab pots.

III. Glazing and Finishing

Objective #3: The student will demonstrate his ability to control surface treatments on ceramic ware through successful glazes and decorative treatments on his ceramic pieces as determined by his own selection according to piece and evaluated by teacher and student judgment upon observation.

Activities:

31. Apply glazes evenly with a brush.

32. Glaze surfaces by pouring.

33. Glaze pots to describe their unique textural qualities.

34. Glaze pots to describe form.

35. Use glazes in creative ways.

36. Use a wax-resist method of glazing.

37. Describe crazing, its causes and cure.

38. Describe crawling, its causes and cure.

39. Describe blistering, its causes and cure.

40. Make a series of successful original glaze combinations.

41. Choose appropriate glazes and glaze combinations for individual pots.

42. Make a successful analysis of a glaze test.

43. Clean pot bottoms and lower 1/8" of each pot for professional hand finish.

44. Use special effects glazes when appropriate.

Objective #4: The student will analyze basic handbuilding techniques and evaluate the strengths and limitations of each in critiques of finished pieces with written evaluations of all class projects. Evaluations will be the basis for grade.

Activities:

45. Evaluate finished projects according to basic design principles.

46. Evaluate finished projects according to method, choice and appropriateness.

47. Evaluate surface treatment as relative to form and function.

48. Evaluate construction technique and craftsmanship.

49. Evaluate his own work as well as others.

50. Evaluate his own progress and development of skills.

ADDITIVE AND SUBTRACTIVE SCULPTURE

In this course the student is exposed to the two basic methods of sculpture: the additive and the subtractive. The challenge of carving may introduce him to the crumbling of plaster, the limiting form of firebrick, or the grain of wood. Removal of material to expose a form within a block develops the student's creative and imaginative abilities. Additive methods are many and varied. Papier mache, plaster and cloth, wood mache, wire and string are all possibilities for building up over an armature. Suitable finishes are developed for each material used. All work will be original.

MAJOR OBJECTIVE

THE STUDENT WILL DEMONSTRATE APPLICATION OF SUBTRACTIVE AND ADDITIVE METHODS OF BUILDING SCULPTURES IN PROJECTS ASSIGNED BY THE TEACHER AND EVALUATED BY TEACHER AND STUDENT JUDGMENT BY OBSERVATION.

I. Subtractive Method

Objective #1: The student will display comprehension of available tools and materials for carving through a series of exercises and preparatory activities assigned by the teacher and evaluated by teacher judgment.

Activities

1. Properly prepare plaster of paris.
2. Cast a block of plaster for carving.
3. Determine when plaster is ready for carving.
4. Hold carving tools correctly and use with care.
5. Create a variety of textures by carving.
6. Explore the differences in materials through small carving experiences.
7. Clean up properly after using plaster.

II. Definition of Form

Objective #2: The student will demonstrate application of the subtractive method of developing form as a carved plaster project of good design assigned by the teacher and evaluated by teacher and student judgment.

Activities:

8. Apply basic design principles to a carved sculpture in the round.

9. Create negative space in a carved sculpture in the round.

10. Define and describe the subtractive process in sculpture.

III. Surface Enrichment

Objective #3: The student will demonstrate application of techniques of surface enrichment in sculpture as controlled surface treatment on sculptures designed by the student and evaluated by teacher and student judgment.

Activities:

11. Develop a suitable finish for plaster.

12. Develop a suitable finish for wood.

13. Develop a suitable finish for brick and stone.

14. Read labels and understand solvents for finishing materials.

15. Clean brushes and equipment properly.

16. Use oil stains for plaster or wood.

17. Achieve a variety of effects with paint on plaster.

18. Seal pigments and materials with varnish.

19. Tint and seal materials with Elmer's Glue and tempera paint.

20. Create stony effects on plaster with powder paint and sealer.

21. Create antique finishes on textured and smooth surfaces.

22. Analyze the relationships of surface treatment to form.

IV. Additive Method

Objective #4: The student will increase in comprehension of some materials used in the construction of additive sculptures in a series of exercises assigned by the teacher and evaluated by teacher judgment.

Activities:

23. Build a supporting armature and know its purpose.

24. Define and use armatures for a variety of materials.

25. Reinforce all points of strain in an armature to support additional material.

26. Examine wire, yarn or string as a building-up material.

27. Examine plaster-soaked cloth as a building-up material.

28. Examine paper or wood mache as a building-up material.

29. Determine materials which are suitable for additive sculptures.

V. Building Form

Objective #5: The student will demonstrate application of the additive method of building form built up over an armature in materials which are suitable and available. Evaluation will be by teacher and student judgment.

Activities:

30. Define and describe the additive process of sculpture.

31. List many materials and combinations of materials which are suitable for the additive process of sculpture.

32. Choose the best sculpture material for specific characteristics.

33. Express his own ideas visually in sculptures.

34. Design a sculpture in the round to be made by the additive process using either mache, plaster or wire, string or yarn.

35. Show evidence of design principles in sculpture projects.

36. Use light and shade effectively to describe built-up forms.

37. Define and describe sculpture in the round.

38. Produce evidence of acquired knowledge in visual form through sculpture projects.

VI. Surface Enrichment

Objective #6: The student will demonstrate application of surface enrichment techniques and decoration in sculpture as successful surface treatments on sculpture projects. Evaluation will be by teacher and student judgment.

Activities

39. Refine and smooth surface materials used in sculpture when applicable.

40. Create interesting textured surfaces in any material used in sculpture.

41. Create exciting and relative finishes for chosen materials and forms.

Objective #7: The student will evaluate various sculptures as art forms which represent application and synthesis of design principles in written or verbal critiques to be judged by the teacher.

Activities

42. Evaluate your own finished sculptures and justify.

43. Evaluate the work of well known sculptors (Rodin, Moore, Arp, Giacometti, Brancusi, Armitage, Ernst).

44. Evaluate sculptures as art forms which represent knowledge of design principles in general discussion.

A 39

APPROACHES TO SCULPTURE

This course deals with the relationships of methods, materials and design. Students design relief sculptures and develop them in suitable materials using appropriate methods. It also introduces kinetic construction, with emphasis on design variables, movement, and changing images.

MAJOR OBJECTIVE

THE STUDENT WILL SYNTHESIZE ALL PRINCIPLES OF DESIGN IN THREE DIMENSIONS INCLUDING ALL RELATIONSHIPS OF PARTS, METHOD, AND MATERIAL AS SCULPTURE PROJECTS DESIGNED BY THE STUDENT TO SOLVE PROBLEMS ASSIGNED BY THE TEACHER AND EVALUATED BY TEACHER AND STUDENT JUDGMENT UPON OBSERVATION.

I. Bas Relief

Objective #1: The student will demonstrate application of design principles and relationships of design elements, method of building and material used as a bas-relief sculpture made in a method and material of the student's choice. Evaluation will be by teacher and student judgment upon observation.

Activities

1. Prepare on paper a suitable design for a bas-relief sculpture.
2. Design a variety of ways to present a shape.
3. Organize unified or related shapes in a balanced organic design.
4. Organize unified or related shapes in a balanced mechanical design.
5. Organize shapes on paper to produce depth.
6. Organize shapes on paper to produce movement.
7. Analyze all methods of making sculptures.
8. Translate a 2D design into 3 dimensions in a relief sculpture.
9. Execute a finished relief sculpture using an appropriate method and material.
10. Analyze the unique movement in a relief sculpture.
11. Explore the possibilities for developing textures in a variety of materials.

12. Design and produce exciting textures in a relief sculpture.

13. Explore a variety of possible finishes for available materials.

14. Design and produce a suitable finish for a relief sculpture.

15. Choose the best method of forming a specific relief sculpture.

16. Choose the best material for a specific relief sculpture with consideration for method.

17. Describe the relationships of parts to the whole in a relief sculpture.

18. Describe the relationships of surface to form in a relief sculpture.

19. Develop a suitable hanging mechanism for a relief sculpture.

II. Kinetic Sculpture

Objective #2: The student will demonstrate synthesis of principles of three dimensional design and the relationships of parts to the whole as a kinetic structure designed by the student and evaluated by teacher and student judgment upon observation.

Activities

20. Construct a balanced mobile of related shapes.

21. Construct a simple kinetic structure which is wind or air powered in a way that is different from a mobile.

22. Design and construct a standing sculpture which has motion.

23. Design and construct a kinetic sculpture with lights.

24. Design and construct kinetic sculptures which exhibit the principles of good design.

25. Examine and explore means of developing kinetic qualities in sculpture.

26. Predict the results of changing images in kinetic construction.

27. Fully examine the variety of materials suitable for kinetic structures.

28. Design and construct a kinetic sculpture that does something unpredictable.

29. Design and construct a kinetic sculpture that changes color in motion.

30. Develop imagination through creation of forms which are uniquely personal.

31. Design and construct a sculpture without assistance to produce evidence of learning.

III. Summary

Objective #3: The student will display comprehension of great sculptures and their creators, principles of design and construction in sculpture and opportunities in designing within the limitations of material and space through sculptures made in the course as problem-solving projects. Evaluation will be by teacher and student judgment upon observation.

Activities:

32. Understand and appreciate works of great sculptors and architects.

33. Recognize the work of famous sculptors by style.

34. Identify sculptures which are assemblages or constructions.

35. Identify sculptures which are bas-relief.

36. Identify sculptures which are additive.

37. Identify sculptures which are subtractive.

38. Identify sculptures which are cast.

39. Identify sculptures which are kinetic.

40. Identify sculptures which give evidence of good design and explain.

41. Discuss intelligently the differences between sculptures when shown a variety of 3D forms.

42. Work freely and creatively to produce original forms.

CREATIVE HANDBUILDING IN CLAY

This course deals with design from sources in nature. Construction methods vary to suit the product. Shingle, slab, coil and pellet, slab/slab, and creative combinations of all methods are stressed. Stains and glazes are modified to produce new effects, and surfaces other than glazes are explored. Good design and construction as inspired by nature are emphasized. Level Objectives are offered as alternatives. (See Alternate Program A40)

LEVEL OBJECTIVE I

THE STUDENT WILL SYNTHESIZE ALL PREVIOUSLY LEARNED MATERIAL AND ADVANCED CONSTRUCTION TECHNIQUES AS DEMONSTRATED BY CREATIVE HAND-BUILT CERAMIC PROJECTS DESIGNED FROM NATURAL SOURCES. EVALUATION WILL BE BY TEACHER AND STUDENT JUDGMENT UPON OBSERVATION IN CRITIQUES.

Objective #1: The student will demonstrate application of a number of decorative techniques in ceramics as a series of samples produced in groups and demonstrated to the class for enrichment. Evaluation will be by teacher judgment upon observation.

Activities:

1. Describe and control forms of ceramic pieces according to principles of good design.
2. Describe and use surface decoration as relative to individual form.
3. Describe the differences between texture and decoration.
4. Describe and use above and/or below-surface decorative treatments according to principles of good design and design relationships.
5. Use and care for ceramic tools properly.
6. Change the color of ceramic pieces with engobes.
7. Decorate ceramic surfaces in a variety of ways using engobes.
8. Apply basic color theories in finishing ceramic pieces.

9. Relate glaze, stain or engobe finishes to form and texture of piece.

10. Predict and control glaze results over any colored body.

11. Make suitable glaze tests for any kind of surface.

12. Justify color relationships in glaze combinations.

13. Choose appropriate colors and types of glaze for use over different colors of clay and/or engobes.

14. Use oxide stains effectively on ceramic pieces and describe their function.

15. Apply glazes properly by brushing, pouring or sponging according to the individual situation.

16. Combine oxide stains with glazes to emphasize relief surfaces.

17. Burnish a ceramic form for surface enrichment.

18. Define and illustrate incised line for surface enrichment.

19. Define and illustrate sgraffito as surface enrichment.

20. Define and illustrate mishima for surface enrichment.

21. Define and illustrate sprigging as surface enrichment.

22. Define and illustrate wax-resist techniques as surface enrichment.

23. Define and illustrate stamping as surface enrichment.

24. Define and illustrate piercing as surface enrichment.

25. Define and illustrate raised-line as surface enrichment.

26. Define and illustrate slip-trailing as surface enrichment.

27. Define and illustrate feathering as surface enrichment.

28. Describe and demonstrate applied foreign materials as surface enrichment.

29. Define and illustrate incised carving as surface enrichment.

30. Define and illustrate excised carving as surface enrichment.

31. Clean all pieces properly for firing with bottoms unglazed and lower side walls free of heavy glaze.

II. Man-Made Form

Objective #2: The student will apply design principles and construction concepts in an original, non-objective but functional form to be modelled to fit the hand and to be used as a box. The piece must be sculptural and functional with evaluation by teacher and student judgment upon observation.

Activities:

32. Review principles of design in sculpture. Discuss form and function.

33. Discuss hand/form relationships, tactile senses, tactile flow.

34. Hand form an unusual and exciting sculptural form from about 6-10 pounds of clay, with attention to a stable bottom and some easily gripped areas at the top. Evaluate from all sides to check design and proportion. Use hands to feel the tactile flow. Allow to dry slightly.

35. Slice through the clay form with a wire to form a bottom section (box) and a top section (cover).

36. Hollow out solid clay to form a box and a cover with even walls, using wire-end tools. Refine and smooth inner surfaces.

37. Add a drop rim to the cover and mate properly with the bottom rim.

Objective #3: The student will demonstrate application of surface-to-form relationships as a surface design created to enhance the unique form of the modelled box. Evaluation will be by teacher and student judgment in a critique.

Activities:

38. Design a relief pattern suitable for incised or excised carving on a specific form. Surface design should extend overall.

39. Carve the designed relief surface on the clay box using the proper tools to illustrate either incised or excised carving.

40. Finish the box form with a suitable glaze, stain, engobe or other material or combination of materials which are indicated by the form and function. Glue felt to the bottom to protect furniture.

41. Participate in an evaluative critique to determine the degrees of success and failure of the projects based on previously learned concepts, new concepts and objectives.

III. Design From Nature

Objective #4: The student will synthesize design concepts as demonstrated by a ceramic piece inspired by a natural form and constructed by the shingle method with evidence of consideration of all design and construction relationships. Evaluation will be by teacher and student judgment upon observation and critique.

Activities

42. Translate the shape of natural form to a designed shape suitable for a ceramic piece.

43. Prepare a suitable working drawing of the design in actual size.

44. Prepare a suitable designed surface for the piece, based on the natural surface to be executed in an appropriate decorative technique.

45. Relate the surface of the piece to the form and explain the relationships.

46. Construct the nature-inspired piece using the shingle method, working carefully from the drawing.

47. Develop the surface as planned; refine, clean and dry the pot.

48. Evaluate before firing to determine value and potential.

IV. Natural Material and Methods; Man Creates

Objective #5: The student will synthesize all previously learned concepts and relationships in design and construction as demonstrated in a creative and individual ceramic piece which illustrates skillful use of the material and method combinations. Evaluation will be by teacher and student judgment in critiques.

Activities

49. Examine and demonstrate the infinite variations and combinations of slab, coil and pellet combinations in ceramic handbuilding.

50. Invent new ways of combining slabs, coils, pellets, etc. to form ceramic pieces with built-in decorative surfaces.

51. Build structurally sound decorative slabs from slabs, coils and pellets for use in slab building.

52. Create a ceramic piece of good design using a newly-discovered and unique combination of basic handbuilding techniques to develop both surface and form simultaneously.

53. Refine all smooth surfaces by careful scraping and sponging.

54. Control all stages of construction and drying to insure a successful firing and finishing.

55. Develop a suitable finish to bring out the naturally-conceived surface.

56. Evaluate design, construction, finishing and creativity of all class projects in a critique.

V. The Human Form: Design Masterpiece

Objective #6: The student will synthesize design concepts as demonstrated in a ceramic piece designed to imply the human form and constructed using an appropriate method (s). Evaluation will be by teacher and student judgment in critique.

Activities

57. Complete a research paper to determine human characteristics including proportion and proportionate changes, symmetry, balance, action and movement, individual differences, character development, masculinity and femininity.

58. Discuss the relationships that exist between the human form and common bottle and jug forms in ceramics. Note common parts like the neck, shoulder, waistline and foot. Examine great variations in line and proportion of bottles and their masculine or feminine qualities. Locate bottles which imply or suggest a specific human quality.

59. Discuss individual differences in human beings.

60. Identify the character of many bottle and jug forms.

61. Design forms which suggest or imply masculinity in a variety of different ways.

62. Design forms which suggest or imply femininity in a variety of different ways.

63. Describe the symmetry of the human form and compare it to the symmetry in bottle and jug forms.

64. Relate the proportion of a specific human characteristic form to the proportion and character of a ceramic piece.

65. Design and construct a ceramic piece with character which is derived from but only implies a human form.

66. Transfer the quality of action and/or movement from the human source to the designed ceramic piece.

67. Develop a suitable surface and detail to complete the implied human form.

68. Evaluate design, construction, finish and creativity by participating in a class critique of all finished pieces.

VI. Creative Figure Sculpture in Clay (Test Project)

Objective #7: The student will synthesize all principles of good design and all sculpture and ceramic construction concepts in a "character" figure sculpture using a bottle armature. Evaluation will be by teacher and student judgment in a class critique.

Activities

69. Differentiate between figurines and figure sculpture.

70. Discuss "character" and how it is incorporated into figure sculpture.

71. Choose a suitable bottle for an armature and explain its character and function.

72. Build up an abstracted or stylized human "character" over a cheesecloth-covered bottle using any and all methods of construction as needed.

73. Develop character in the figure with careful attention to proportion, textures, detail and shadow for interest. All detail should exist in the form itself.

74. Examine and test possible finishes for the sculpture. Each piece should be handled according to its unique personality.

75. Surface treat the figure sculpture to bring out details and personality.

76. Evaluate the finished sculpture in a written paper explaining all decisions made in the creation of the character.

77. Participate in a class critique to determine the degrees of success and failure in each project. Back up all statements with facts.

THROWING ON THE POTTER'S WHEEL* (Alternate program)

This course is offered as a level alternative and deals with the development of design and proficiency in wheel-throwing.

MAJOR OBJECTIVE II (alternate objective)

THE STUDENT WILL DEMONSTRATE APPLICATION OF WHEEL THROWING TECHNIQUES IN A SERIES OF WHEEL-THROWN PROJECTS OF INCREASING COMPLEXITY ASSIGNED BY THE TEACHER AND EVALUATED BY TEACHER JUDGMENT UPON OBSERVATION.

Objective #1: The student will synthesize all previously learned material and demonstrate proficiency in wheel throwing techniques in a series of projects of increasing complexity assigned by and evaluated by teacher and student judgment upon observation.

Activities

1. Examine wheel-throwing as a method of construction through the use of books, demonstrations and experiments.
2. Prepare and adjust clay for throwing.
3. Examine all tools used in throwing and use them properly.
4. Attach a plaster bat to a metal wheel head.
5. Identify and demonstrate the parts of any potter's wheel and their functions.
6. Center and open a ball of prepared clay on the wheel.
7. Draw up a perfect cylinder on the wheel.
8. Throw a variety of cylindrical forms of differing proportions and even walls.
9. Form a suitable and practical rim on every wheel-thrown piece.
10. Demonstrate a variety of rims and cover supports.
11. Demonstrate how and when to trim the piece properly at the base.

12. Demonstrate how to tool a foot rim on the potter's wheel.

13. Demonstrate how to use mechanical aids and tools in throwing.

14. Create textural interest on the surface of thrown pots using the action of the wheel and tools in a creative way.

15. Flare a cylinder on the potter's wheel to create an open bowl form.

16. Throw a variety of bowl shapes of varying proportion, size and function.

17. Throw a series of covers to fit cylinders and bowls.

18. Make pulled handles and attach to pieces in a variety of ways.

19. Open and close the cylindrical form by flaring and choking to produce the classic closed form.

20. Throw a series of closed forms in a variety of proportions and sizes.

21. Throw a series of separate spouts in a variety of sizes and proportions.

22. Use these basic thrown forms (the cylinder, the open form, the closed form, covers and spouts) to combine for many products.

23. Alter the form of a thrown pot by distorting or modify by forming spouts, paddling, indenting or flattening the form.

24. Throw giant pieces on the wheel by adding coils for extra size.

25. Glaze, stain or otherwise finish all acceptable pieces to fully develop their design potential.

26. Demonstrate to fellow students and teacher the wheel-throwing techniques to display skills acquired. (test)

27. Exhibit thrown pieces in class for a critique.

28. Submit a written evaluation for each major finished piece.

FIGURE SCULPTURE

In this course the student works in depth in various ways to interpret the human figure in three dimensional design. A variety of sculptural methods are used to produce representational and abstract figures.

FIGURE SCULPTURE

MAJOR OBJECTIVE

THE STUDENT WILL SYNTHESIZE ALL DESIGN CONCEPTS AND RELATIONSHIPS FROM PREVIOUS LEARNING EXPERIENCES AS DEMONSTRATED IN FIGURE SCULPTURE PROJECTS EMPLOYING ADDITIVE AND SUBTRACTIVE METHODS IN A CHOICE OF MATERIALS. EVALUATION WILL BE MADE BY THE STUDENT IN A CRITICAL ANALYSIS OF HIS OWN PRODUCT AND BY TEACHER JUDGMENT UPON OBSERVATION.

I. Building up the Figure

Objective #1: The student will synthesize three dimensional design principles and their relationships to material and method of construction in a figure sculpture using the additive method and created with materials representative of the student's interpretation of the figure. Mood, action, proportion and character should be stressed and evaluation will be by teacher and student judgment upon observation.

Activities

1. Produce a figure sculpture in correct human proportion.
2. Produce a figure sculpture with correct action and balance.
3. Produce a figure sculpture with a complex or twisted action.
4. Produce a sculpture of a figure with props (chair, baseball bat, balloon, basket).
5. Produce a sculpture of a group of figures.
6. Build a wire armature of a figure with good proportion and balance.
7. Build a suitable base for a figure sculpture.
8. Give evidence of understanding of bilateral symmetry in a figure.
9. Describe the rhythms in a figure sculpture.

10. Create rhythm in a figure sculpture.

11. Define and describe the role of the armature.

12. Examine many materials for building over an armature including papier mache, wood mache, plaster, plasticene and sculp-metal.

13. Build a figure sculpture over an armature of wire using any material suited to the additive method.

14. List many materials suitable for the additive method of building sculptures.

15. Choose the best building-up material for a specific form.

16. Examine ways of developing exciting surfaces on materials.

17. Examine ways of developing exciting finishes on a variety of materials.

18. Develop a suitable finish for plaster.

19. Develop a suitable finish for papier mache.

20. Develop a suitable finish for wood mache.

21. Achieve a variety of effects with paint on plaster.

22. Mix a good papier mache pulp.

23. Mix a good wood mache pulp.

24. Mix plaster of paris properly without lumps.

25. Model over an armature to create form.

26. Create textures on a modeled figure sculpture for interest.

27. Model details on a figure sculpture to add interest.

28. Control light play on a figure sculpture.

29. Control positive and negative shapes created in a figure sculpture.

30. Define and describe sculpture in the round.

31. Evaluate sculpture in the round.

32. Define and describe the additive processes in making sculpture.

II. Carving the Figure

Objective #2: The student will synthesize all previously learned design principles and concepts as demonstrated by a carved figure sculpture of his own interpretation and material. Evaluation will be made by student judgment and a critical analysis of his own project and teacher judgment upon observation.

Activities

33. Design an abstract human figure form which can be carved in the round.

34. Draw from the figure as a source of design inspiration for a designed figure sculpture.

35. Translate the elements of the human figure into design units.

36. Design an abstract figure with emphasis on line, form and space, color, texture.

37. Carve an abstract figure sculpture in the round.

38. Choose a suitable material for carving a figure in the round.

39. Prepare a block of Plaster of Paris for carving.

40. Identify and use carving tools properly.

41. Create exciting textures by carving.

42. Refine and polish smooth surfaces

43. Create finishes which are permanent.

III. Modeling and Casting

Objective #3: The student will synthesize all previous concepts and principles as demonstrated by a modeled and/or cast sculpture interpretation of the human head or face using any suitable materials of student choice. Evaluation will be student judgment as a critical analysis of his own work and teacher judgment upon observation.

Activities:

44. Examine and visually describe the relationships between the features of the face and head.

45. Show the head in tip, twist and tilt positions.

46. Design a sculptural form using the head as a design source. (bust, mask, totem pole, abstract sculpture.)

47. Make a clay or plasticene model of a head (bust, mask, totem pole, abstract sculpture).

48. Model, carve and add material to determine the form of a sculpture designed from the head.

49. Make a one piece plaster mold of a modeled face for a mask.

50. Make a two piece plaster mold for a bust.

51. Remove a clay bust from an armature.

52. Cast a plaster sculpture using a mold.

53. Recognize that undercutting is a very real factor in casting in a non-flexible mold.

54. Overcome design problems resulting in undercutting.

55. Show evidence of good design in all products.

56. Express himself through visual imagery.

57. Give evidence of learning visually through application in sculpture projects.

58. Analyze works of well-known sculptors.

59. Evaluate sculptures as art forms which represent knowledge of principles.

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ACKNOWLEDGEMENTS

Over two hundred members of the professional staff participated in the production of these guides in varying degrees and functions during a period of approximately three years. Special recognition is extended to the following persons:

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